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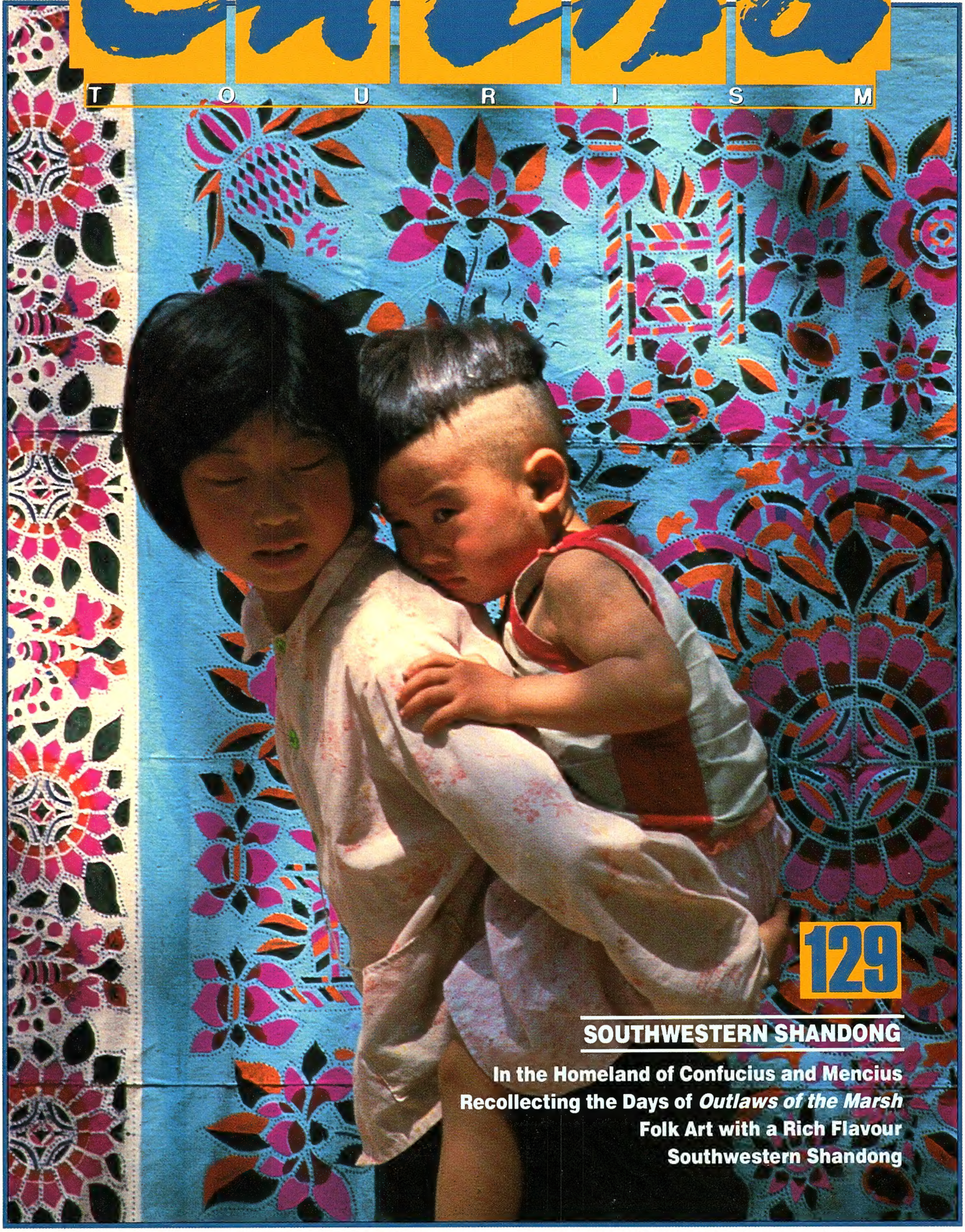

129

SOUTHWESTERN SHANDONG

In the Homeland of Confucius and Mencius
Recollecting the Days of *Outlaws of the Marsh*
Folk Art with a Rich Flavour
Southwestern Shandong

SHANDONG'S CULTURAL RELICS • YI TRIBAL FESTIVAL • MOUNT SANQING • SPLENDID CHINA BY NIGHT

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Photo by Lam Kin Fai

EDITORIAL

Birthplace of Chinese Ancient Culture

As Easter approaches at the end of the month, our readers who are considering a trip to China will find in this issue some articles on the southwest of Shandong Province.

The most intriguing part of Shandong Province is the southwestern corner. This was the birthplace of Confucius, in the town of Qufu, and of Mencius, in the town of Zouxian. Then it was known as the State of Lu. It was also the setting for the famous novel *Outlaws of the Marsh.* Shandong also produces the most magnificient textiles, embroidery and folk art.

To commemorate the great sage and philosopher, Confucius, a cultural festival takes place each year at Qufu in September and October. A series of programmes on Confucius will be launched, to learn the Six Arts, to visit the birthplace of Mencius and his temple, the house of his descendants and the forest of Mencius.

To develop tourism in the area, the countryside so familiar in the novel, *Outlaws of the Marsh,* can now be visited, and at Liangshan, Yanggu and Dongping one can revive the memory of the brigands in the story, Lin Chong, Li Kui, Wu Song, Ximen Qing and the infamous Pan Jinlian.

Also to be admired are the beautifully dyed textiles, embroideries and folk art from Jiaxiang, Juancheng and Jining.

During the Spring and Autumn and Warring States Period, Shandong Province was known as the states of Qi and Lu and with its secure base in the long history of China, culturally it can hold its own with the Province of Shaanxi!

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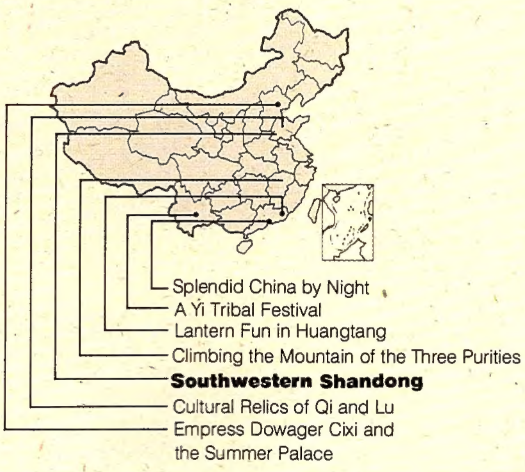

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Cultural Relics of Qi and Lu

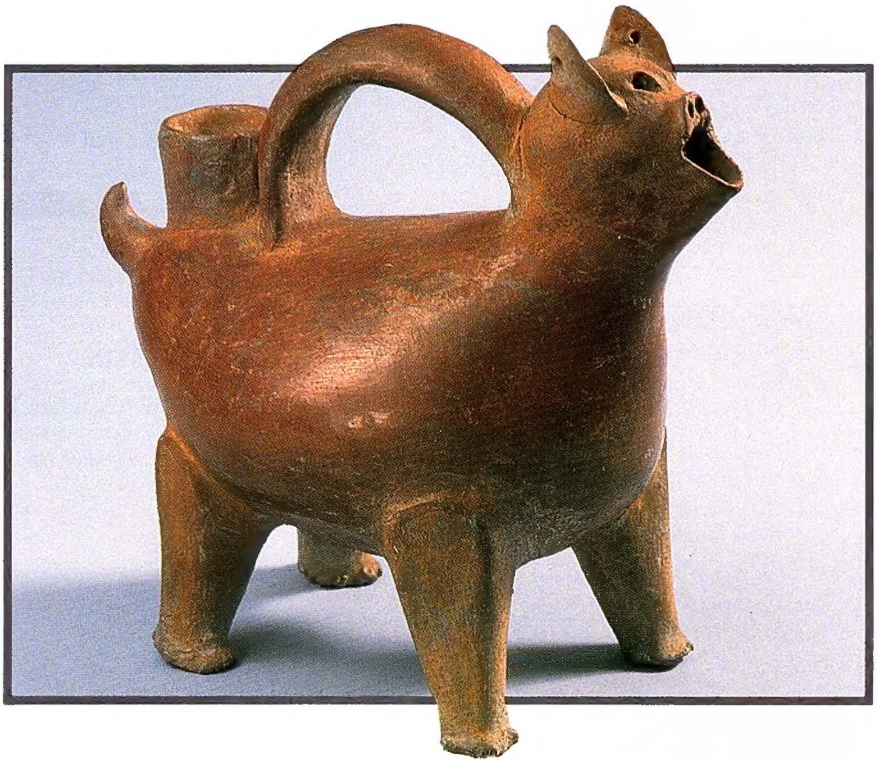
PHOTOS BY WANG SHUDE
ARTICLE BY WANG ZHIHOU

The two areas where economy and culture first thrived in China were Shaanxi in the west and Shandong in the east. By the Neolithic Age both the Dawenkou and Longshan cultures* had appeared in Shandong. This early patriarchy came into being in embryonic form in the region where horses, cows, sheep, dogs and pigs had already been domesticated.

The Shang people, an ancient tribe, developed in the lower reaches of the Yellow River. They established a capital in Fan, near Tengxian in southern Shandong. The Shang Dynasty (c. 16th-11th century B.C.) marked the beginning of authentic history in China, the earliest oracle bone inscription having been made by the Shang people during this period. From this we have an idea of the important place occupied by the Shang in Chinese history.

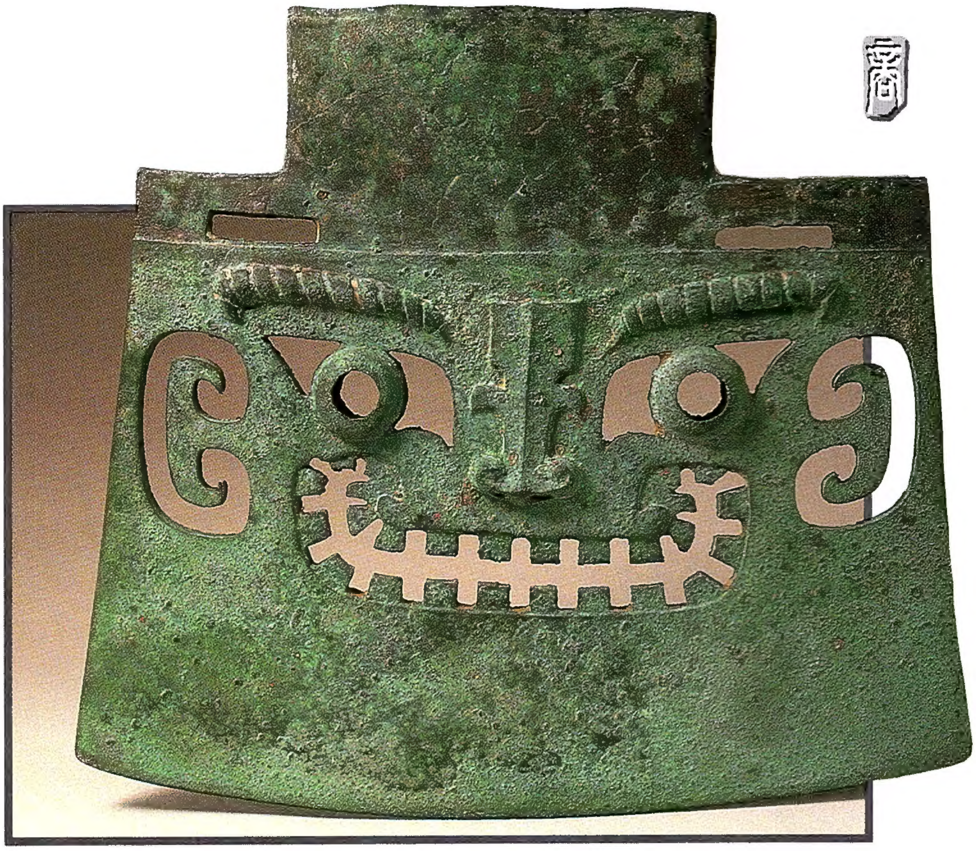
King Wu Wang of the Zhou Dynasty (c. 11th century-221 B.C), which succeeded the Shang, granted manor estates to feudal rulers in the 11th century B.C. Jiang Shang, an official who rendered meritorious service to the king, was granted a fiefdom in Qi, with its capital in Yingqiu. Another official, Zhou Boqin, was granted a domain in Lu, with its capital in Qufu. As both Qi and Lu are in what is now Shandong, Qi-Lu has become another name for the province of Shandong.

The selected cultural relics described in this article were unearthed in Shandong. They provide a glimpse into the remote history of the former feudal states of Qi and Lu.



ANIMAL-SHAPED RED POTTERY POT

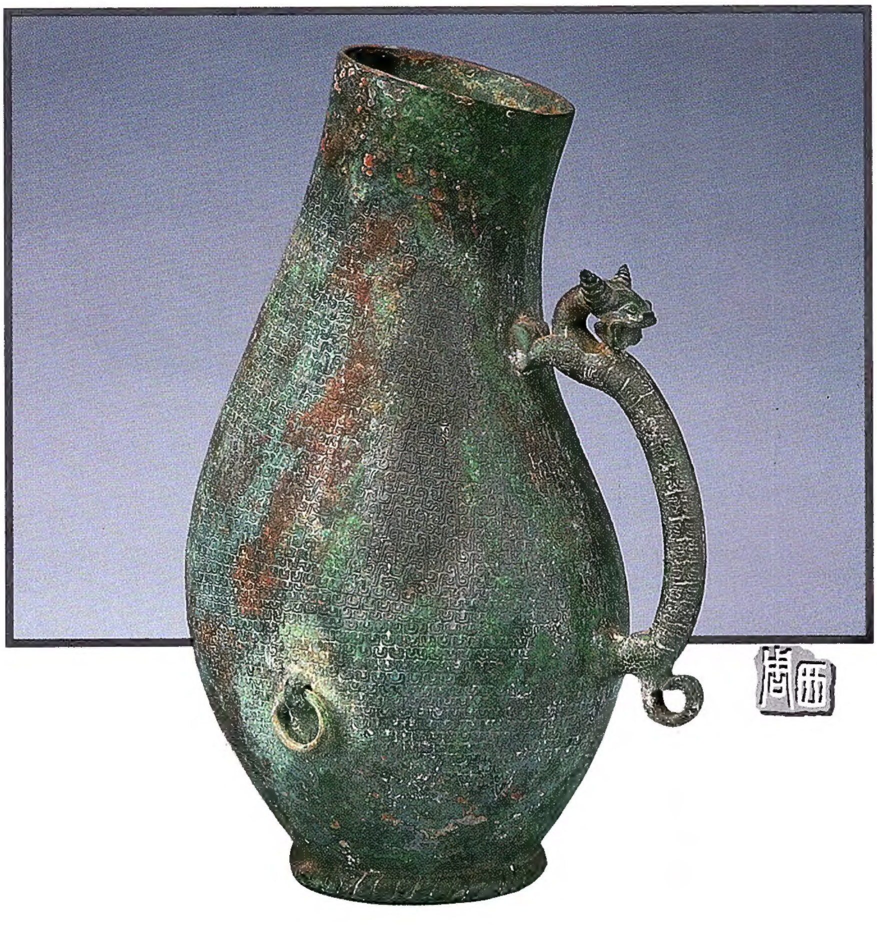
This pot, used for storing water, looks like an open-mouthed young pig waiting to be fed. There is a loop-handle on the back of the pig while a tube-like opening can be found in the tail. The rich imagination of the artist and its beautiful shape have made this cultural relic endearing for more than 5,000 years.



商

BRONZE *YUE* (AXE)

The axe has a perforated human mask motif symbolizing power. It was used as an insignia of rank. The axe was probably owned by the highest ranking nobleman next to the King of the Shang. We find strength in the rectangular shape of this highly decorative item. The lines of the facial features of the mask are bright and cheerful, revealing a masculine artistic style.



西周

BRONZE *PAO*-SHAPED WINE POT

Pao is a kind of gourd. When cut in half it can be used as a ladle. *The Book of Poetry, Shi Jing,* has a line which says that *pao* has bitter leaves. We may say that *pao* was in popular use as early as the Western Zhou Dynasty.

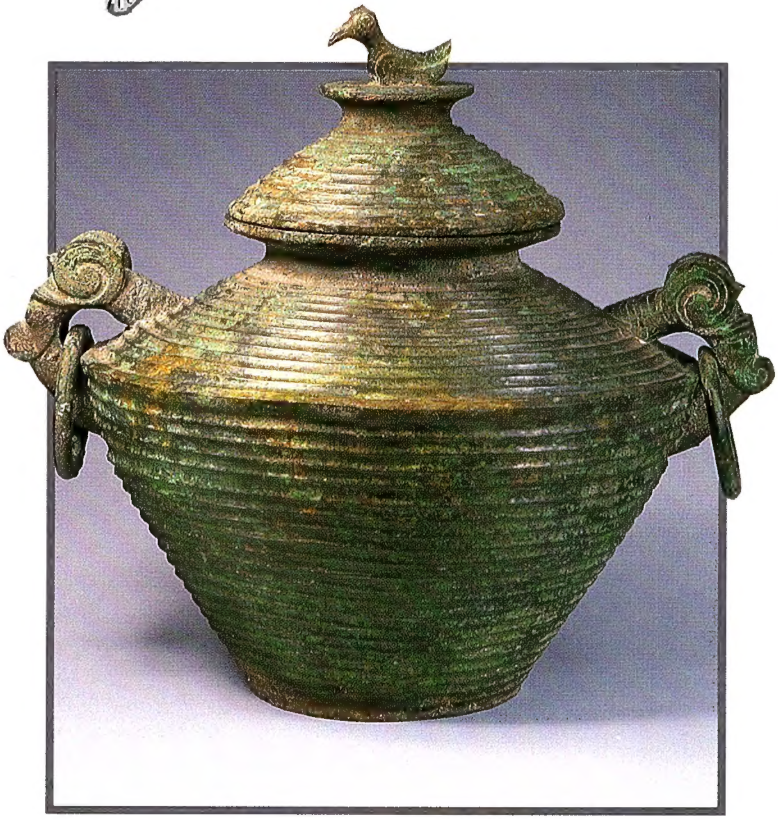
The gourd-shaped pot measures 31 cm high and has a coiled serpent design. The use of the gourd shape reflects the aesthetic taste of the time when artists believed that art should imitate natural objects. The dragon-shaped handle is the very image of the mythical animal of China of the early period. Formidable and powerful, the dragon, with its head turned back and its mouth wide open, is also a symbol of strength.

---

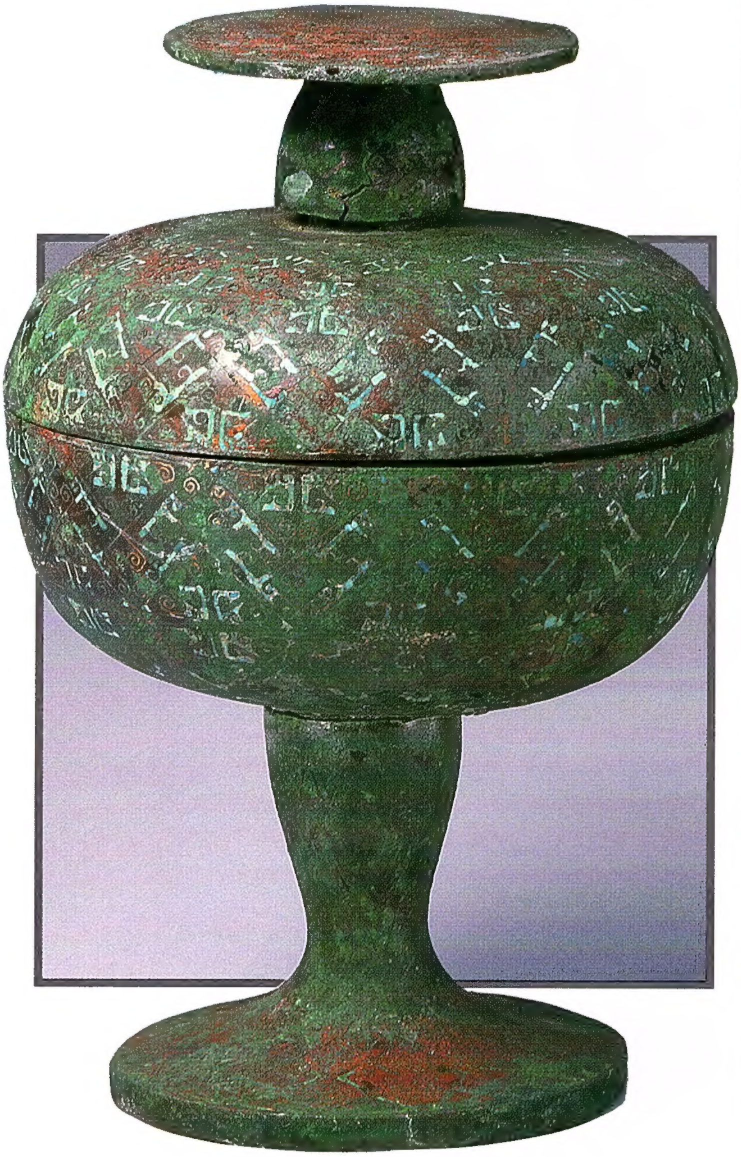
*The Longshan culture at the end of the Neolithic Age was discovered in 1928 in Chengziya, Longshan, Zhangqiu County to the east of Jinan, the provincial capital of Shandong. This culture was distributed in areas along the middle and lower reaches of the Yellow River some 4,000 years ago. Tools used during this period were mainly made of stone. Pottery, which was mostly grey, began to be wheel-made. The economy then was mainly agricultural, supplemented by animal husbandry.

The Dawenkou culture was discovered in Baotou Village, Ningyang, northwest of Qufu, Shandong in 1959. It was distributed in southwestern Shandong and northern Jiangsu and was the predecessor of the Longshan culture.

春秋



戰國



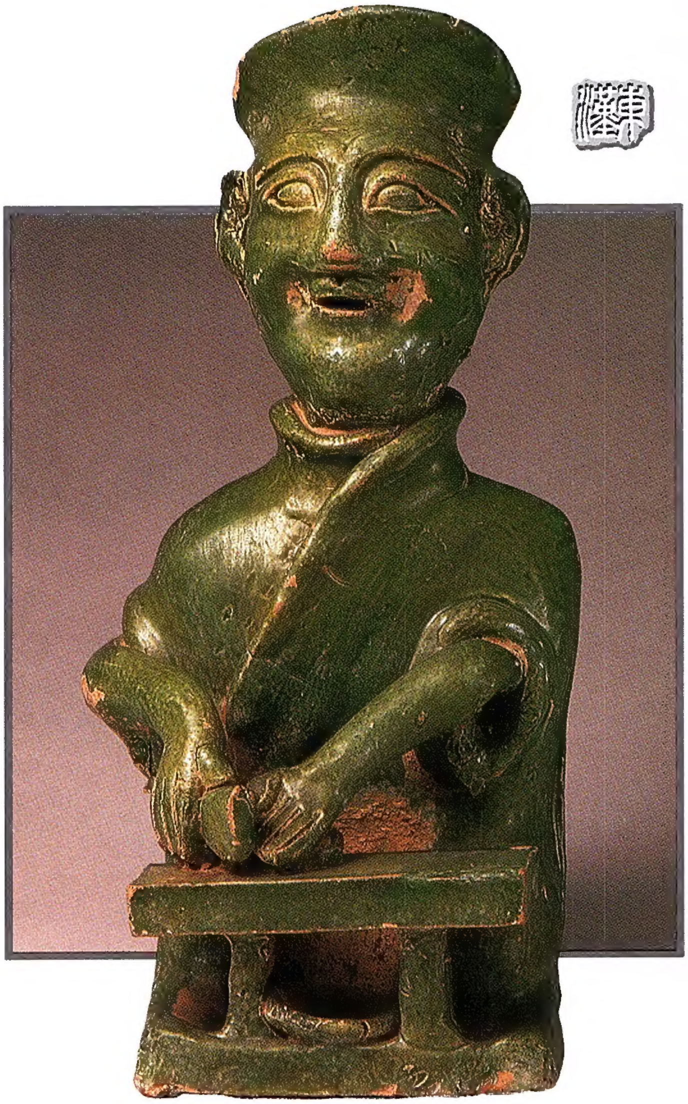
BRONZE *LING* WITH TILE MOTIF

Ling, a squat bronze wine vessel, was in use by the Chinese from the end of the Western Zhou Dynasty down to the Spring and Autumn Period (770-476 B.C.). The bird-like knob on the cover is believed to be a relic of a bird totem of the Eastern Yi, a term used by the Chinese in the early days for the ancient people of various ethnic groups in the East.

The vessel is steady and its steadiness is enhanced all the more by the two-storey pagoda structure. The spiral design on the body contains traces of pottery-like forms.

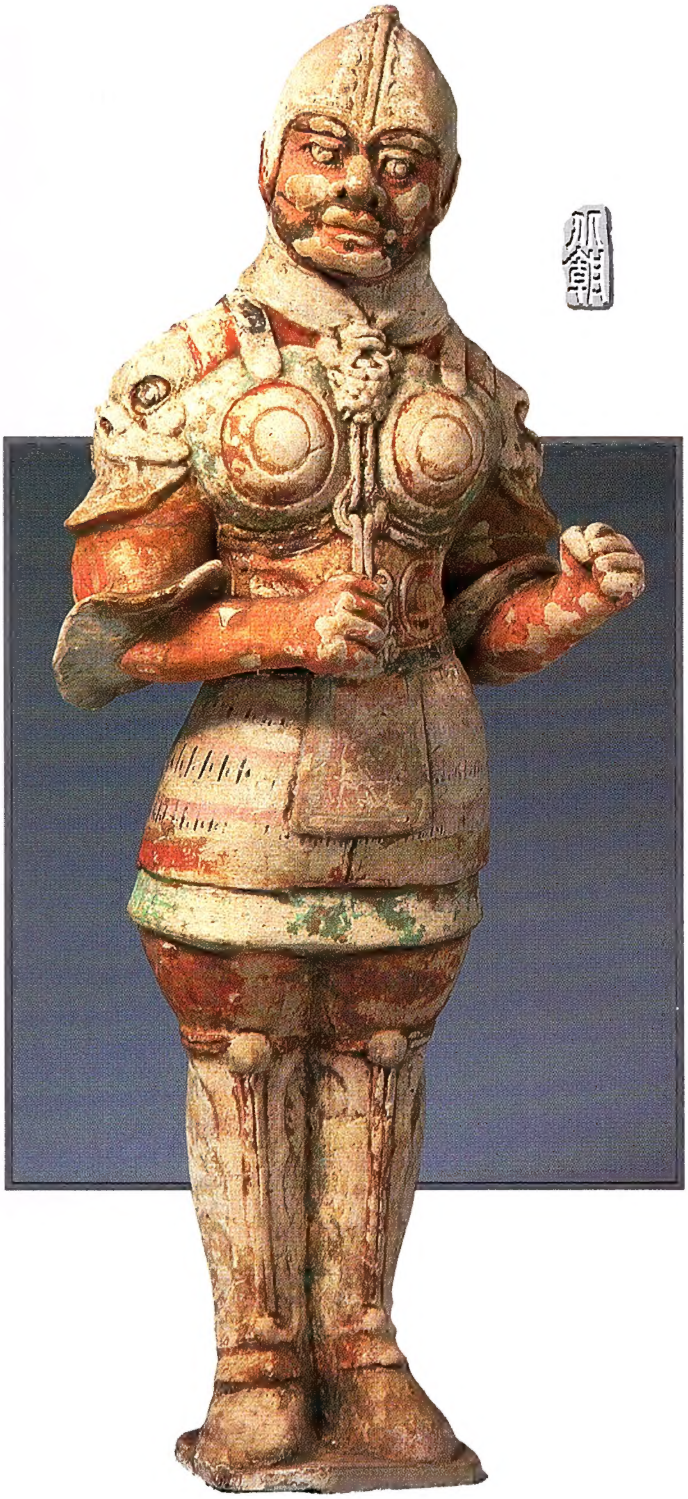
BRONZE *DOU* OF GOLD THREAD AND TURQUOISE

This is a food container of the Shang and Zhou Dynasties. *Dou,* with an inlay of gold thread and turquoise, was used to adorn bronze ware during the Warring States Period (475-221 B.C.) by artists who found simple monochrome unsatisfactory. *Dou* has geometrical and linked hook inlay patterns of gold thread and turquoise on both cover and bowl. Besides giving a sense of richness and beauty, adding to the visual effect of the object, the convex structure affirms the fine craftsmanship and creativity of the artist.



GREEN GLAZED POTTERY FIGURINE OF A COOK

A product of the Eastern Han Dynasty (25-220), the figurine wears an exaggerated expression. The cook has a simple shape. The lower part of his body is linked to the table, and the eyes of the viewer are naturally directed to the cook's hands, which are cutting meat. The cook is doing his job well and with devotion.



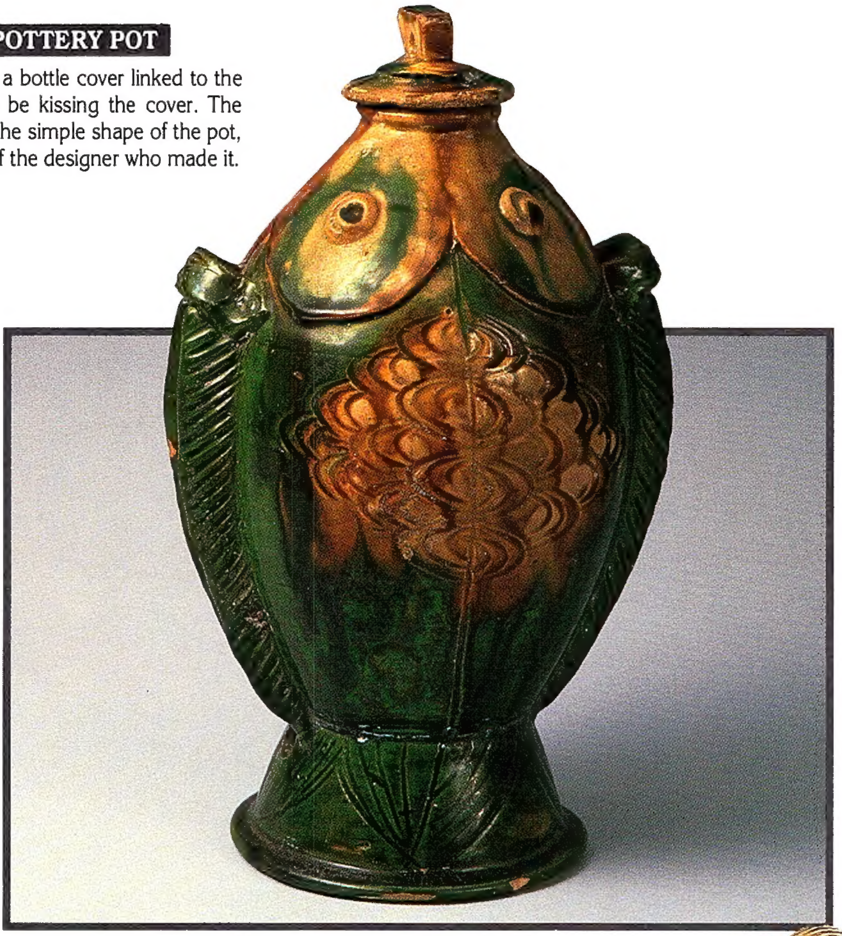
POTTERY FIGURINE OF A WARRIOR

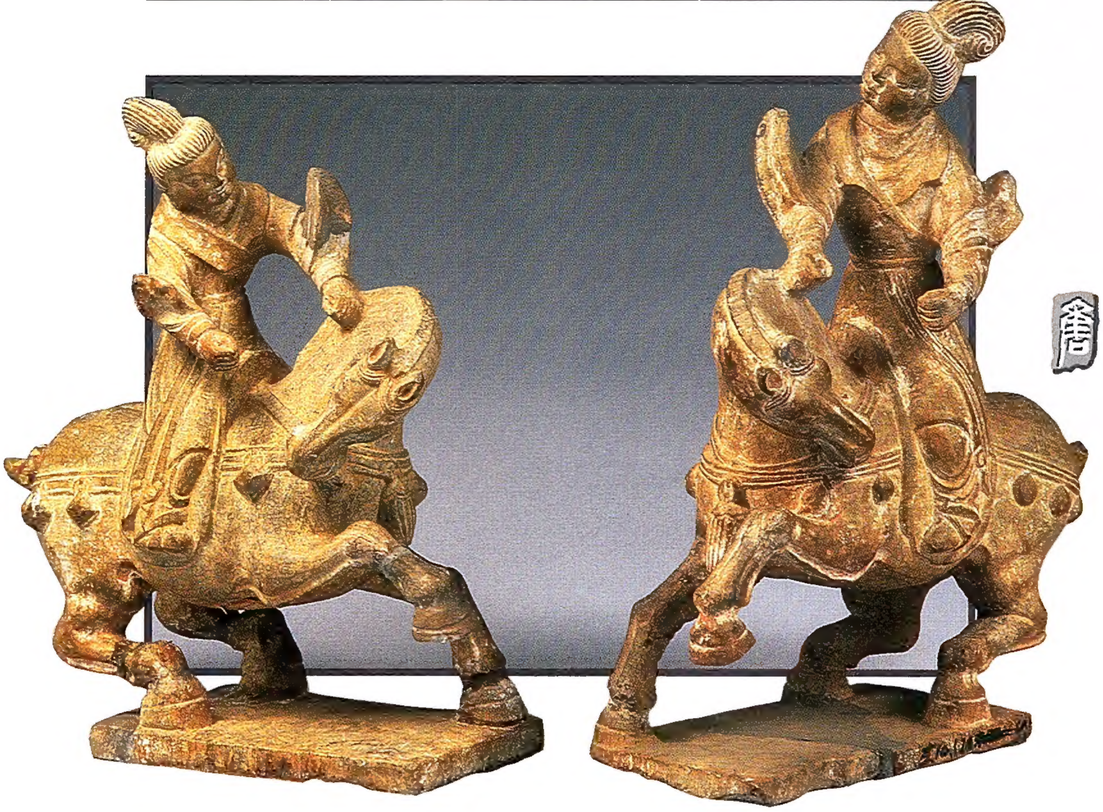
This figurine, belonging to the Southern and Northern Dynasties (420-589), is made of grey clay. Helmeted and with clenched fists, the warrior wears a stern expression on his face. It is the delineation of the true warrior of the period, reflecting the social convention prevailing at the time when warriors were much respected by people on account of the frequent wars.

The craftsman, well acquainted with anatomy, made the figurine true to life. A symbol, highly characterized, it is an excellent pottery figure with a fine shape and wonderful expression.

TRI-COLOURED POTTERY POT

This double-fish pottery has a bottle cover linked to the lips of the fish, which seem to be kissing the cover. The fish are jumping up. In spite of the simple shape of the pot, one sees the vivid imagination of the designer who made it.





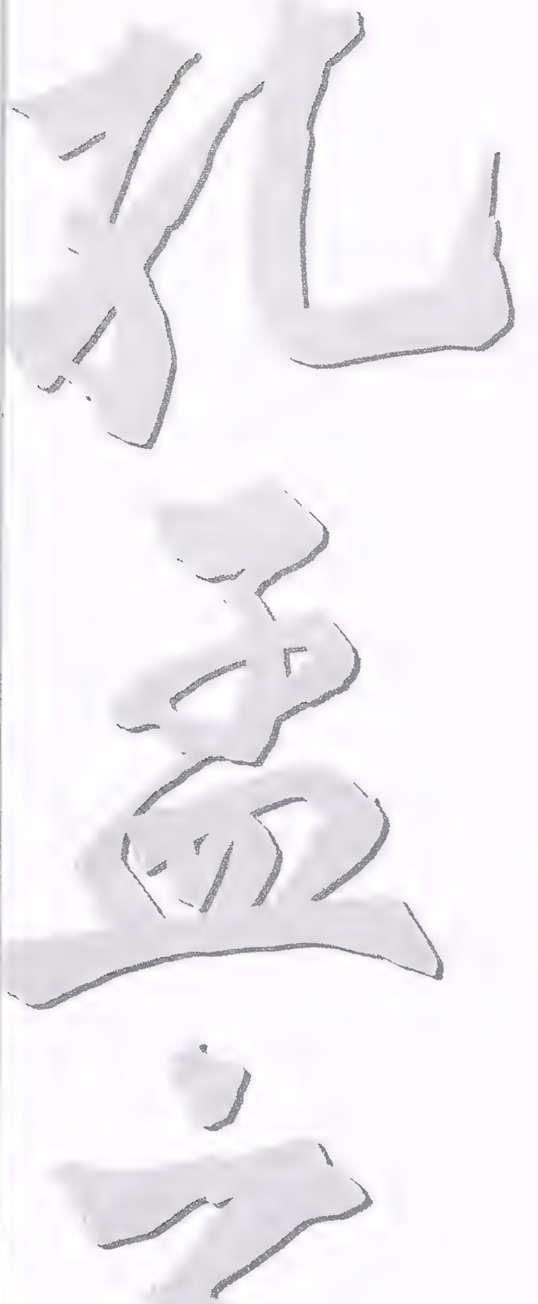
STONE STATUES OF HORSEWOMEN

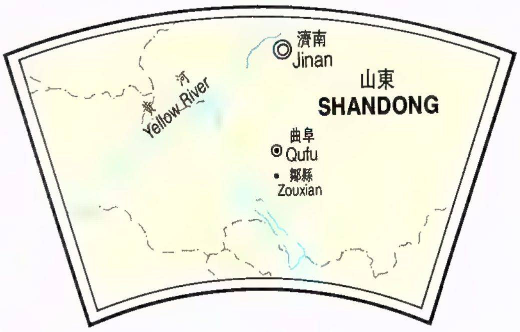
Chinese ladies of the Tang Dynasty (618-907), were not all confined to their apartments as one might suppose. They had a passion for outdoor activities.

These two horsewomen reflect a social convention prevailing at that time when women participated in outdoor games. One horsewoman is seen turning her head back. She wears a tight-sleeved blouse on top of which is a loose-sleeved robe with a turn-down collar. The second rider, looking downward, wears the same blouse and robe but with an open collar. The sleeves of both riders are blown high by the wind. The women's hands are in the act of keeping tight rein on their horses. Their feet are firmly in the stirrups. The horses, looking strong and sturdy, stand on bent hind legs while a front hoof is in the air. The pose suggests a sudden halt. There is stillness in action, which is brought out quite vividly by the craftsman.

Translated by He Fei

In the Homeland of Confucius and Mencius





Shandong Province, along the lower reaches of the Yellow River in eastern China, is also known as Lu as it was here that the ancient States of Qi and Lu existed during the Spring and Autumn Period (770-476 B.C.). Archaeological studies have revealed that the Longshan culture flourished here more than four thousand years ago. Indeed, the region is worthy of its description as a major birthplace of ancient Chinese culture.

Among its other contributions to the cultural development of early China, the ancient State of Lu was widely known as a region dedicated to the promotion of ritual and music. Qufu, the capital of Lu, could boast of being one of the most culturally advanced cities in China during the first millenium B.C.

Shandong Province is also the birthplace of the renowned philosopher Confucius, and his great success must be due in no small part to his having been born where scholarship and the arts were held in such high regard. Confucius was one of China's earliest and perhaps its most influential thinker and educator. The school of thought he founded exerted far-reaching influence on his country's feudal society, an influence still felt today.

More than a century after Confucius' death, the philosopher Mencius was born in southwestern Shandong. Mencius inherited, enriched and popularized the thinking of his famous predecessor. Mencius was, of course, a famous scholar and thinker in his own right, but it is Confucius who is honoured each year by the the people of Shandong Province.

On my own journey to the birthplace of these two world-famous philosophers and teachers, I began with a visit to Qufu, Confucius' home town, to take part in the annual Confucius Cultural Festival. Through traditional music, dance and ritual, I hoped to capture the splendour of the culture of Lu and something of the traditions of China's great sage. I even participated in the special visitor activities to gain a glimpse into the six areas about which Confucius wrote: ritual, music, archery, carriage-driving, calligraphy and mathematics.

After that I went to Zouxian County to visit the Mencius Temple, Mencius Mansion and Mencius Forest.

The Confucius Cultural Festival

PHOTOS & ARTICLE BY LAM KIN FAI

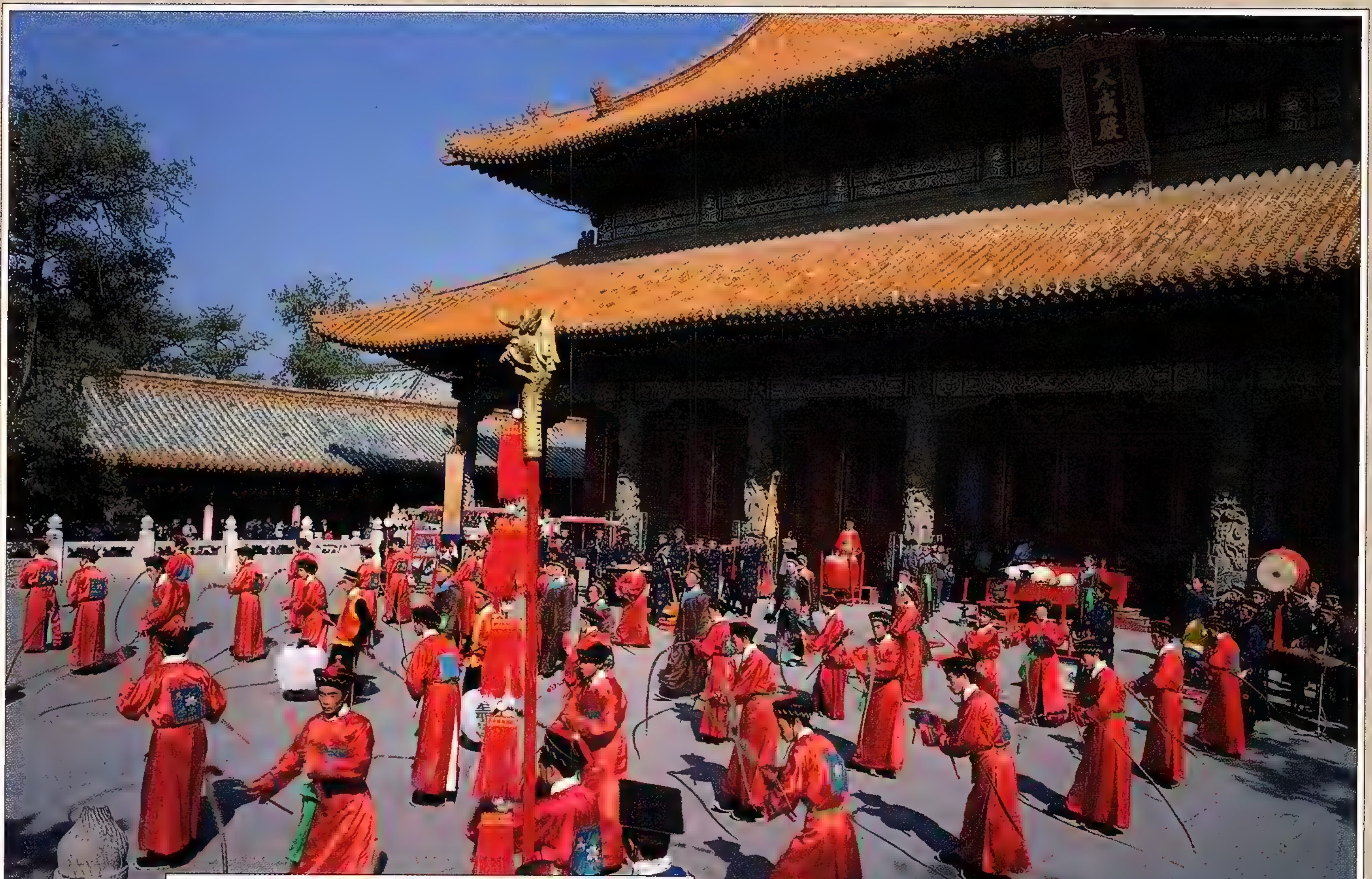


Photo by Zheng Shuguang

In spite of the unpredictable weather, we can see the spectacular sight of red-robed dancers, each holding a bamboo flute and a pheasant feather, dancing to ancient music.

Some of the musical instruments such as this long suona are no longer commonly seen.

Qufu lies in southwesterm Shandong Province, and, because it is the birthplace of Confucius, it has had historical and social importance within China for thousands of years. Its most famous son, Confucius (551-479 B.C.), founder of Confucianism, was a thinker, statesman, educator and sometime government official. At the age of fifty, he began a brief period as an official in charge of criminal punishment and the maintenance of social order.

When he left the post, he toured various states for thirteen years, preaching his political stand and hoping to be enlisted into the government so that he could put his theories into practice. His efforts proved fruitless, and he returned to Lu to devote his remaining years to teaching. It was during this period that he collated and edited *The Book of Odes, The Book of History* and Chinas's earliest historical chronicles, the *Spring and Autumn Annals*.

Confucius attracted a total of three thousand students, a large number for his era. His teachings advocated benevolence, but he held that even benevolence must be practised within the strict confines of ritual. Confucius regarded benevolence as the principal foundation of all relationships and believed that a society of great harmony could be built on such a foundation.

For two thousand years, from the Han Dynasty onwards, Confucianism was the authority for feudal Chinese culture, and its impact was profound. On his birthday, the twenty-seventh day of the eighth lunar month (October 4, 1991), an elaborate ceremony is held in Qufu. September 28 has been designated as the opening of the annual Confucius Cultural Festival. For two weeks in late September and early October, a variety of memorial activities are held.

At the Festival

On the opening day of the festival, the square in front of Dacheng Hall, where the opening ceremony was held, was completely packed. Suddenly, we could hear the beating of drums and the noisy crowd fell quiet. One hundred twenty musicians, dancers, singers and ritual guards, all clad in the costumes of ancient times, marched into the square. Accompanied by specially composed music, the thirty-six red-robed dancers, each holding a musical instrument called a *yue* (an early form of vertical bamboo flute) in one hand and a long pheasant feather in the other, began their stately dance.

The music at the festival consists of six movements in harmony with the six parts of the ceremony. Every movement includes a song in praise of Confucius. The music, which Confucius himself highly recommended, evolved from the Shao music of the Western Zhou Dynasty. He is alleged to have said that when he first heard the Shao music, it so engulfed his senses that for the next three months he even failed to notice the aroma of his food.

Musical instruments used in the ceremonies comprise eight major categories with gold, stone, strings, bamboo, leather, wood, gourds and pottery all used in their manufacture. The instruments include the *bozhong,* a large bronze bell; the *teqing,* a stone chime; the *paixiao,* a vertical flute; the *qinse,* a twenty-five string instrument; and drums. One of the most common instruments is a vertical bamboo flute, similar to the reed pipes developed in the lands of the Mediterranean around the same time.

Although music and dance had long existed in Qufu, professional performers did not emerge until after the completion of the Kong Mansion (Mansion of Confucius' Descendants). The year 1055, when it was renamed the Duke of Yansheng Mansion, is generally accepted as the beginning of professional artistic activity in Qufu.

The Kong Mansion was home to an art school teaching music and dance in accordance with an education syllabus published centuries before during the Western Zhou era. Students could enrol only after successfully completing a difficult and highly competitive examination. In the early days, enrolment was open only to Confucius' descendants. Then, in the early fourteenth century, those outside the family clan began to participate in the school, but even then

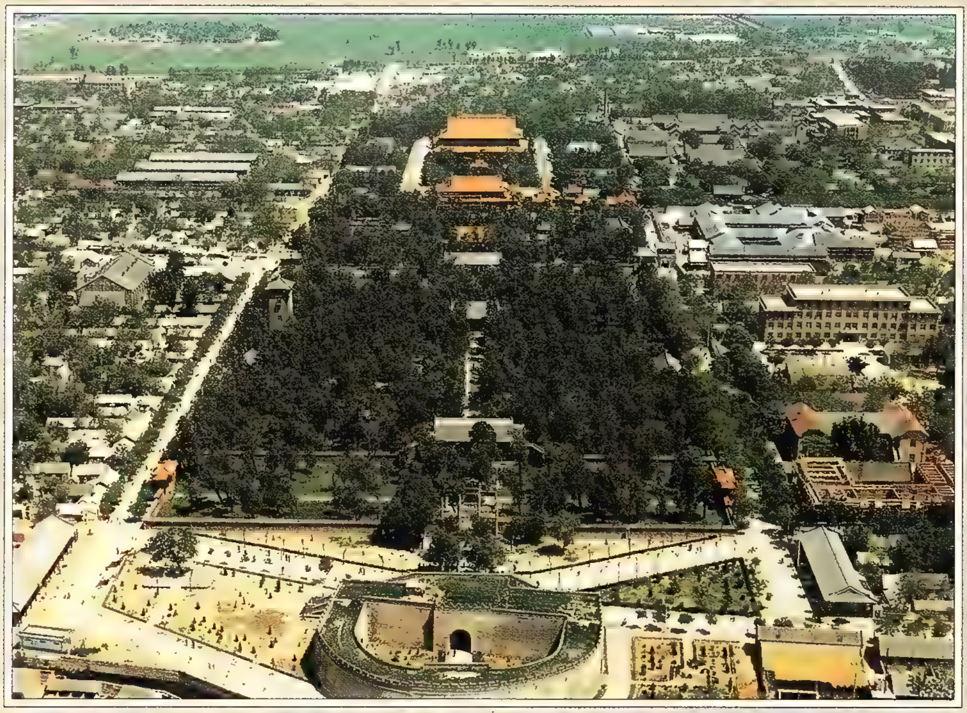


Photo by Pang Shouyi

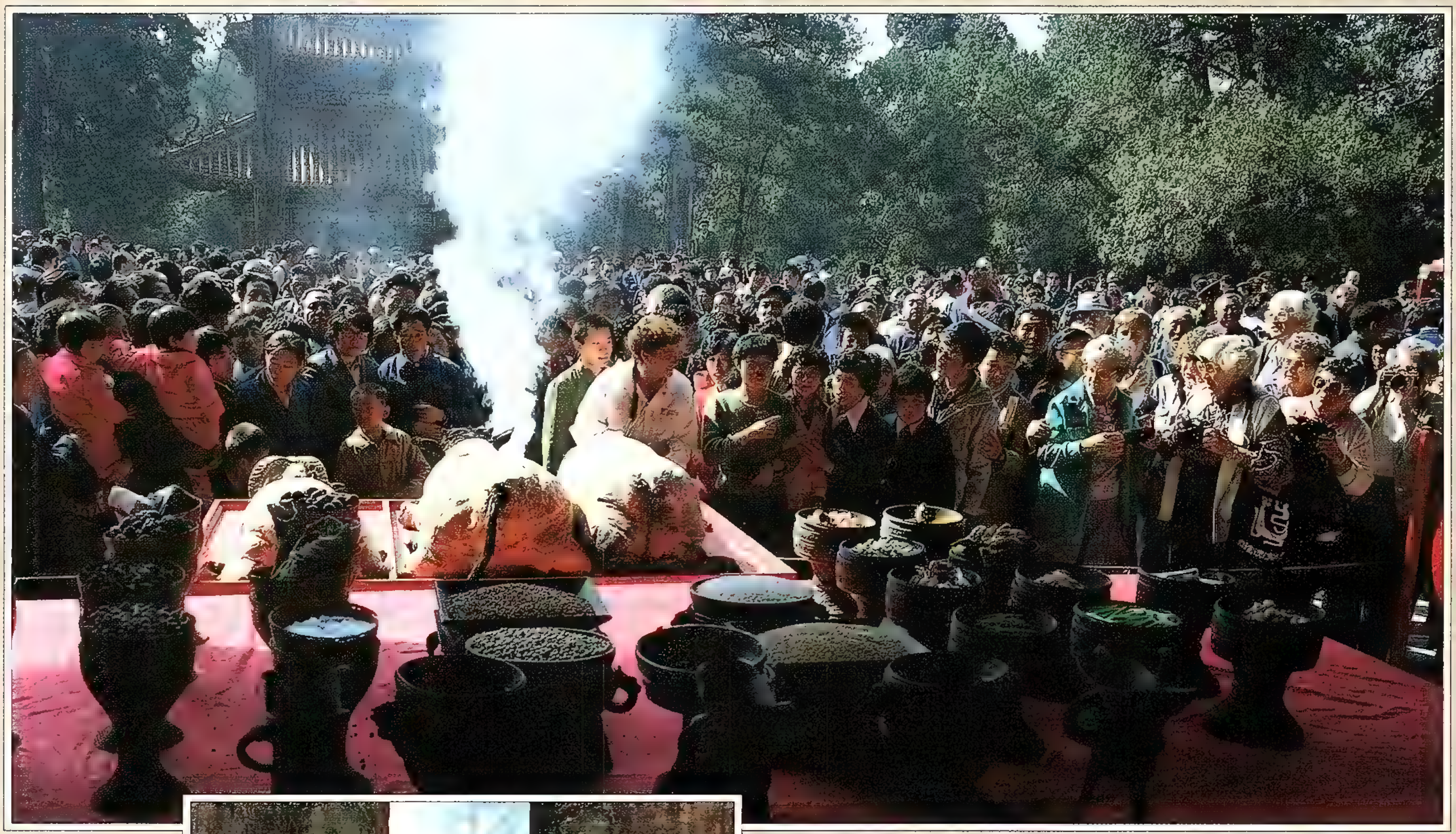
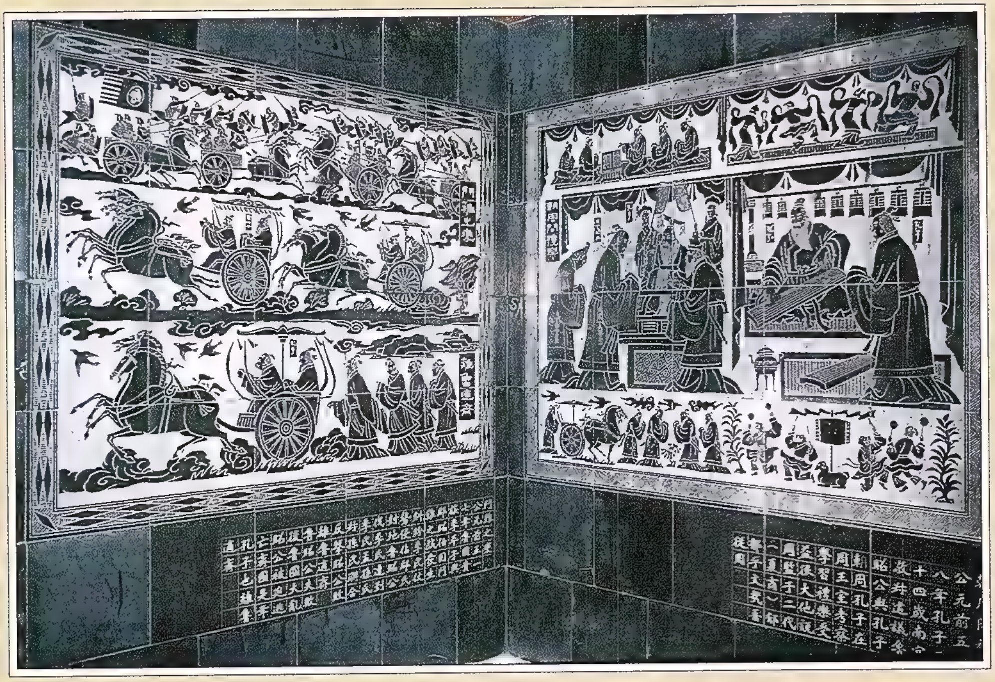


Photo by Zheng Shuguang

Photo by Cai Xingmin

Top to bottom *A bird's-eye view of the Conficius Temple; spectators pack the courtyard of Dacheng Hall to see the ceremony; and some of the performers take a break and relax from the strain of wearing the solemn expressions required for the performances.*



In the Kong Mansion are these murals (left) that describe the life of Confucius and tall thresholds (bleow) that signify a distinguished family.

they had to be natives of Qufu. It was not until later in that century that students from other nearby counties and cities could enter this elite academy.

The students were children ranging in age from nine to fifteen who studied for three years before graduating. The school was considered so prestigious that its graduates were automatically exempt from military service and hard labour and were given other privileges as well. As graduates, they joined the corps of musicians and dancers who performed in the Confucius memorial services.

Then, as now, rehearsals were held and the dancers and musicians held daily practrice in front of the Jinsi (Gold Thread) Hall. Then, two days before the actual performance, the Duke of Yansheng would personally view a rehearsal to ensure that the ceremony would go off without a hitch.

These honours paid to Confucius were considered to be so important that the Officer of Music was always appointed to a rather high official post. Even emperors participated in honouring the sage. During the Qing Dynasty, Kangxi (reign dates 1662-1722) and Qianlong (reign dates 1736-1795), both well-versed in music and dance, personally composed music in honour of Confucius. Their music was performed throughout China.

Descendants of the Sage

It is difficult to judge how close today's performance is to those held in earlier centuries. What I am sure of is that the performance I witnessed was very moving and professional. Every movement of the dance was designed to convey such Confucian concepts as benevolence, righteousness, virtue, wisdom and loyalty. Each gesture was graceful and poised, revealing the peaceful and harmonious state of mind of both the scholar and the dancers.

The dancers performed for nearly an hour. While they were taking a break, I talked with some of them. They told me that the seemingly simple movements of the dance were not in the least easy to master. Just grasping the idea of being slow but not static was cause enough for several months of strenuous practice.

When I asked if any of them were named Kong, Confucius' surname, they seemed surprised by my question. One of them said, "Haven't you heard that in Qufu there is no village without descendants of Confucius?" In fact, there are over 100,000 Kongs there and in urban Qufu one out of every five residents bears that surname.

By the opening day of the festival, the entire town was in a holiday mood, with all activities centring around the Confucius Temple and the Kong Mansion.

A place where emperors throughout history came to worship, the Confucius Temple is indeed magnificent. The temple, along with the Forbidden City in Beijing and the Mountain Resort in Chengde constitute ancient China's three largest architectural groups. In both architecture and decoration, the Confucius Temple matches the royal palace. In fact, the pillars of the Forbidden City are inferior to the stone pillars with their coiled dragons that stand in front of Dacheng Hall at the Confucius Temple. In order not to antagonize the emperor, the residents of the Kong Mansion wrapped their pillars in silk whenever an emperor came to visit.

The mansion and temple are not merely decorative buildings but are used, as well, to symbolize the regard of the Chinese people for Confucius. Respect for him and the Kong family is shown even in the thresholds at the mansion which are tall enough to reach the knees of the average adult and which take some determination and agility to cross.

I took in an exhibition featuring Confucius' activities, including an explanation of how he toured various states, teaching and writing along the way and never seeking wealth or power for himself. So humble a man could not have envisioned that he would continue to be

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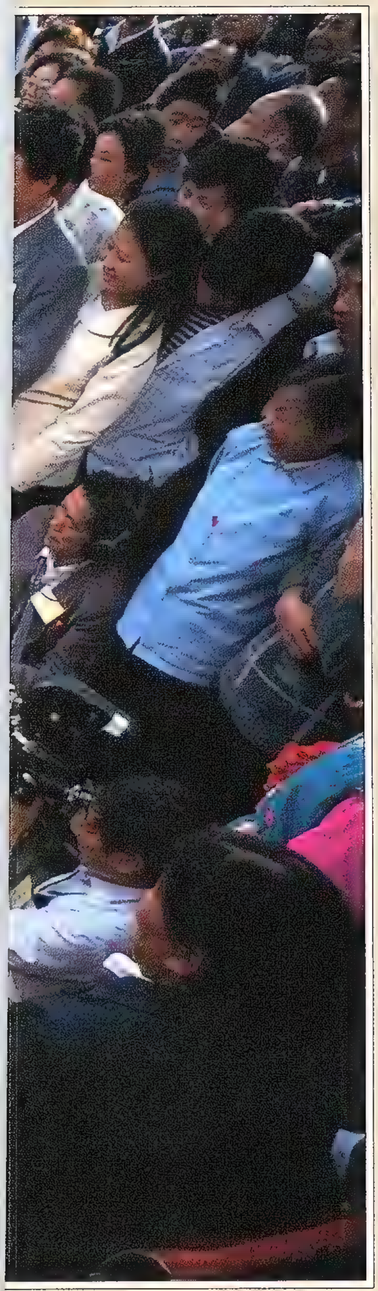


Clockwise from left: ***Some carriage taking a rest from the festival; local Shandong operas such as this dance drama*** **Dream of Great Harmony;** ***an actual wedding carried out in traditional ritual, and a drama on the life of*** **Confucius.**

held in such esteem that even his descendants would benefit from his reputation after more than seventy generations.

From the Han Dynasty (206 B.C.-A.D. 220) onwards, all emperors advocated following Confucian ideals, and they conferred increasingly important posthumous titles upon him. Centuries after his death, a direct descendant was given the title of Duke of Yansheng along with the mansion that accompanied the title. Throughout China's history, no emperor and his family ever enjoyed a hereditary title that lasted as long as that of the Duke of Yansheng.

A Traditional Wedding at the Kong Mansion Hotel

It was not only the art performances and tourist activities that were held in traditional style. A wedding held at the Kong Mansion Hotel was also conducted in conformity with traditional belief and ritual.

The wedding procession marched along Qufu's main avenue and down narrow lanes to the beat of gongs and drums, attracting a growing crowd. The bride's face was covered by a bright red silk veil, so I directed my attention to the groom. The young man, attired in a long Mandarin jacket, seemed extremely happy, but I could not help noticing a trace of shyness on his face. I guessed that he had not expected to become the centre of attention in such a large crowd.

As part of the ceremony, the bride and groom were supposed to kowtow to Heaven and Earth and then to each other. I don't know whether it was due to lack of space or to nervousness, but instead of kowtowing, the bridal couple's heads banged into each other. Luckily, the only real damage was to their pride. No one was hurt, and the crowd had quite a laugh.

One of the highlights of the festival was the mounting of local Shandong operas based on historical themes of the region and, of course, on the life of Confucius. The most touching performance, for me at any rate, was a dance drama entitled *Dream of Great Harmony*. It is based on a piece in *The Analects* in which Confucius proposed that everything should be done for the common good. Set against modern lighting and stage props, the performers clearly and eloquently expressed in the form and technique of modern dance Confucius' ancient dream for the "Great Harmony" of his ideal society.

Translated by Huang Youyi

Photo by Hou Heliang

A Study Tour to Qufu

TEXT BY LAM KIN FAI

During the three-day study tour to Qufu, the birthplace of Confucius, our short stay was designed to allow us briefly to study *Liuyi*, the six basic subjects the sage believed must be learned by his students. *Liuyi* included ritual, music, archery, carriage-driving, calligraphy and mathematics. We put up at the Queli Hotel on Queli Street where Confucius used to live.

The highlight of our first day's activities was the school-opening ceremony in the afternoon. For this special occasion, we dressed in the elegant clothes of the sons of high officials in ancient China. Besides donning a gown with wide sleeves and a square-topped cap, each of us held a folded fan decorated with Chinese painting. The ceremony took place at Xingtan (Apricot Altar) on the grounds of the Confucius Temple where the sage lectured his disciples.

The first of our lessons began right after the ceremony. First, our teacher offered a brief account of the life of Confucius and the thinking behind his educational concepts. Confucius advocated that teachers should make no class distinction, and all his students, rich and poor alike, received exactly the same attention from him in their studies.

Next came a lesson in ritual which referred not only to religion but also to social hierarchy, ethics and norms of conduct. As an example, the teacher demonstrated the manner in which the people of ancient China greeted each other when they met. He also told us that one of the old rituals called for a son to mourn for three years following the death of his parents.

Early the next morning we went to the grounds behind the Kong Mansion to practise archery. Confucius' name in Chinese is Kong Fuzi, and this estate has been the home of almost eighty generations of his descendants.

After listening to brief instructions, we put on our warrior clothes, drew our bows and let our arrows fly. We may have looked like real archers, but few if any of us could shoot like one. The younger members of our group were full of enthusiasm and tried hard, but the

Photo by Wang Rongguo

Photo by Pang Shouyi

archery star of the day turned out to be a man in his sixties who was at least their equal in both strength and skill.

The afternoon brought with it the quieter pursuits of calligraphy and painting. Our teacher first described for us some characteristics of Chinese calligraphy and then showed us examples of elegant calligraphic art. Several tourists picked up a writing brush and soon realized that writing with a brush can be very difficult. The teacher helped them by guiding their hands through the series of necessary strokes. With his help, each of them was able to succeed in writing simple Chinese characters such as 火 (fire), 山 (mountain) and 日 (sun).

The art of writing was followed by a lesson in the art of music during which a performer played a primitive bamboo flute. Despite the simplicity of the instrument, the tunes were melodious and pleasant. We all agreed that of all the *Liuyi* lessons, *yue* (music) was the most difficult.

In our two days of study, we learned about many other things besides *Liuyi*. One of our favourites was *taijiquan* (shadow boxing). Our instructor demonstrated the required movements and taught us how to breathe properly during the exercise. We found it difficult to follow each of his movements, but impossible to do the exercise when we didn't follow him.

Since all our meals were served Chinese style, we had to eat them the same way — with chopsticks, and for those who did not know how to use them, it was learn or go hungry. A contest was held to help us learn how to manipulate the utensils. The teacher put a plate of beans and peanuts in the centre of the table, declaring that the winner would be the one who had picked up the greatest number of beans and nuts with his chopsticks. He blew his whistle to signal the start of the contest, and we scrambled to do our best. Before long, the whistle sounded again, but, because we did not have any experience, few of us succeeded in picking up anything.

At the end of the third day, having completed our lessons, we rode in carriages along the dirt paths in the Confucius Forest, the Kong family burial place, towards the Sage's tomb. On our arrival there, we bowed three times as a show of respect. This very brief ritual marked our "graduation", after which each of us received a certificate of participation.

Of course, a three-day study tour can serve only as an introduction to the life of a Confucian scholar, but it was long enough for me to realize how much there was to learn, even so long ago.

Translated by Anne Yan

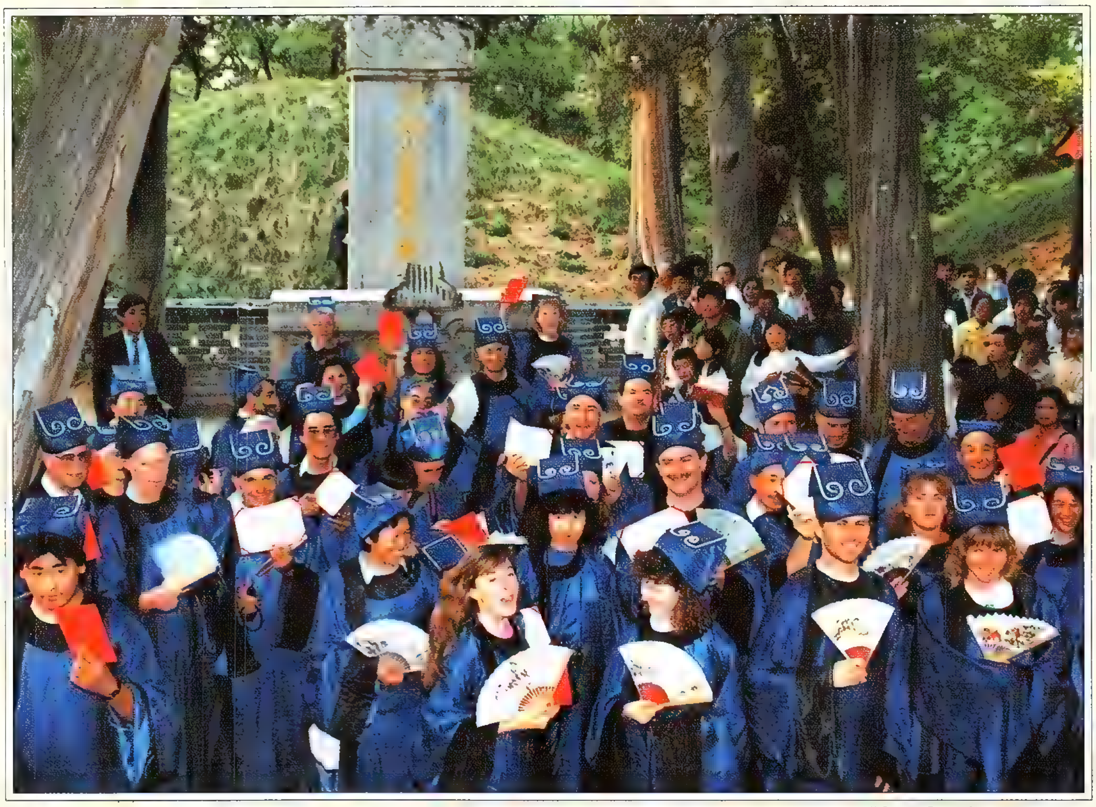


Photo by Wang Rongguo

Counter-clockwise from opposite page, top left: ***A three-day lesson of Confucius' six basic subjects includes appreciation of music from this ancient flute, archery, carriage-driving through the Confucius Forest and calligraphy in the form of simple characters such as this*** **da** ***(big), and is concluded formally in front of Confucius' tomb.***

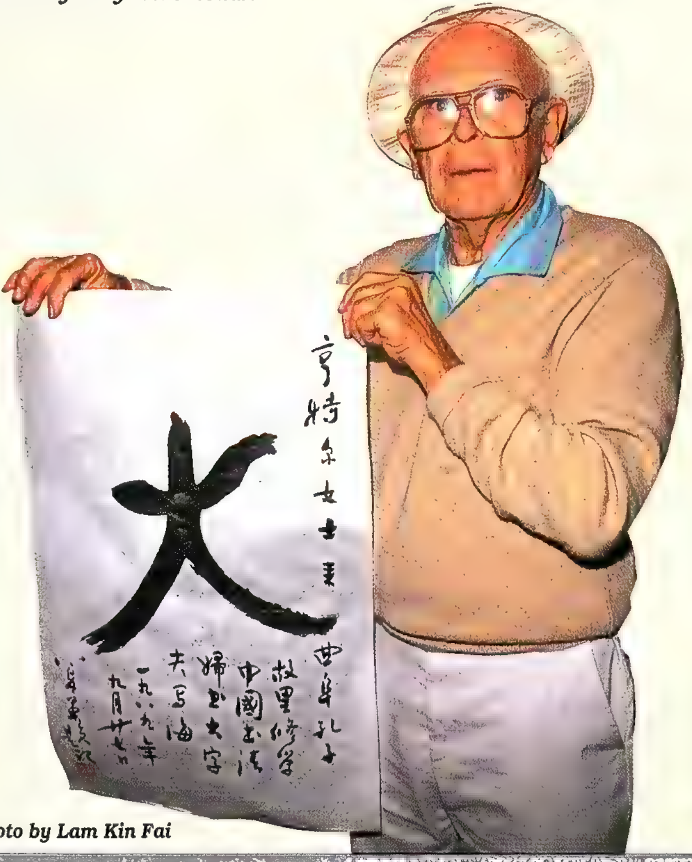


Photo by Lam Kin Fai

A Kong Mansion feast specially prepared for visitors (by Pang Shouyi)

Dinner Sets at the Kong Mansion

TEXT BY HAO YE
PHOTOS BY ZHOU CHANGFU

At the Kong Mansion not only the cooking techniques, but the dinner sets as well were as impressive as those in the imperial kitchen.

Apart from their practical function, dinner sets also served as decoration, and since they were used mostly at banquets in honour of guests, the sets were widely viewed as symbols of the social status of the host. Dinner sets for banquets given by rich and noble families were usually made of gold, silver, jade, jadeite, agate, ivory and fine porcelain. In addition, there were different dinner sets for different kinds of banquets, and some dinner sets were named for the dishes they contained.

The finest set at the Kong Mansion, the Han-Manchurian Feast dinner set, consists of 404 pieces. It is said to have been the dowry given by the Qing emperor Qianlong to his daughter when she married Confucius' seventy-second generation descendant, Kong Xianpei.

This set is divided into two categories, those pieces made in imitation of an old style and those made in the shape of real objects. The first category was designed following the style of food containers of the Bronze Age, such as *ding*, *fu*, *yi*, *li* and *dou*.* They are elegant and provide a sense of history.

The dishes and bowls of the second category are shaped like poultry, seafood, fruits and vegetables. One example is the fish-shaped pot whose cover shows one side of a carp with its scales, fins and tail portrayed in vivid detail. There are also containers in the shape of ducks (both standing and sitting), deer heads, longevity peaches, melons and loquats, all of which look very real. One duck-shaped pot looks like a duck with its head raised and mouth open. When filled, the duck mouth emits moisture and the escaping air makes the duck's tongue move up and down.

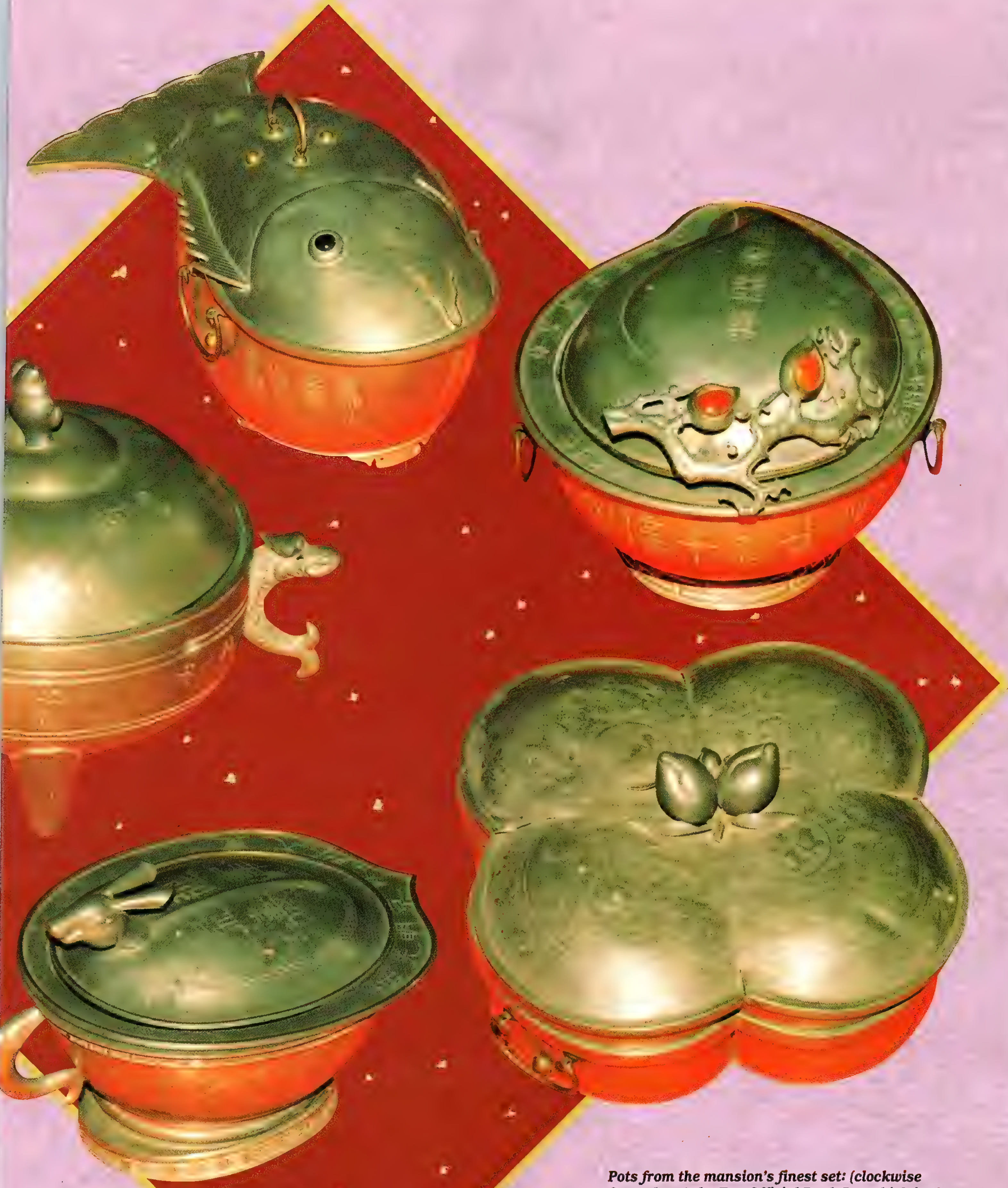
The largest piece is 30 centimetres in diameter and is called Top Official Rank Pot. Managerial staff at the mansion told me that the Duke of Yansheng held the top rank in officialdom. As Confucius' descendants enjoyed this title, they had the pot and, along with it, a special dish created to symbolize the glory of the family. The inside of the pot was divided into five separate sections, but the cover consists of only four parts, each in the shape of a peach. The cover knob is shaped like twin peaches with twigs and leaves. When the four-part cover is in place, it reveals four handsome characters meaning top of the official rank. The Top Official Rank Pot, a dish named after the container, was served as the first course of the Han-Manchurian Feast.

On the side of all the food containers are ancient seal characters usually found carved on tortoise shells. They always express good wishes or are lines of poetry, thus producing a highly cultured and scholarly atmosphere in the dining room.

I learned that since this dinner set was a cherished gift from the emperor, it was rarely used even by the Kong Mansion occupants. Whenever it had to be used, special precautions were taken. There were specially appointed servants in charge of the protection, maintenance and cleaning of this set. As time went on, the significance and value of this dinner set compelled its owners to stop using it to serve dinners and it became an antique item for display. Today, the visitors who come to the Kong Mansion specially for the feast are not allowed to touch the set, but they can get a glimpse of its elegance.

Translated by Huang Youyi

**Ding*, cast in bronze, is the three-legged tripod or four-legged cauldron used in ancient times as a cooking vessel. Most popular in Shang (c.16th-11th century B.C.) and Zhou (c.11th century-221 B.C.) times, it was still widely used during the Han Dynasty (206 B.C.-A.D. 220). In the Eastern Zhou and Han eras, a pottery *ding* was often used as a burial object. Ancient rulers also used *ding* as an instrument of torture by boiling criminals in it. Taoist priests tried to make pills of immortality in it, and in later times it simply became an incense burner. *Fu*, made of bronze, is a rectangular food container with fat, sloping sides and fitted cover. First appearing at the end of the Western Zhou Dynasty, it continued to be used until the Warring States (475-221 B.C.). *Yi* is a collective name for ritual vessels made of bronze. *Li* is a pottery tripod for cooking meat and cereals. It first appeared in the Neolithic Age. During the Shang and Zhou periods, bronze ones also came into use. *Dou* is a hemispherical food container with a high stem and widely spread feet. Some also have covers. They first appeared in the Neolithic Age, becoming popular in the Shang and Zhou Dynasties. Mostly made of pottery, some were made of varnished wood and others, in the Shang and Zhou periods, were made of bronze.



Pots from the mansion's finest set: (clockwise from above) the Top Official Rank Pot which is the largest piece, one with a goat-head cover knob, a pot with a snake-head cover knob and jumping-carp handles, a fish-shaped one, and a peach-shaped one

In the Footsteps of the Scholar Mencius

TEXT BY LAM KIN FAI

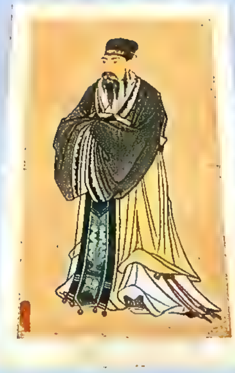


Photo by Wu Guang

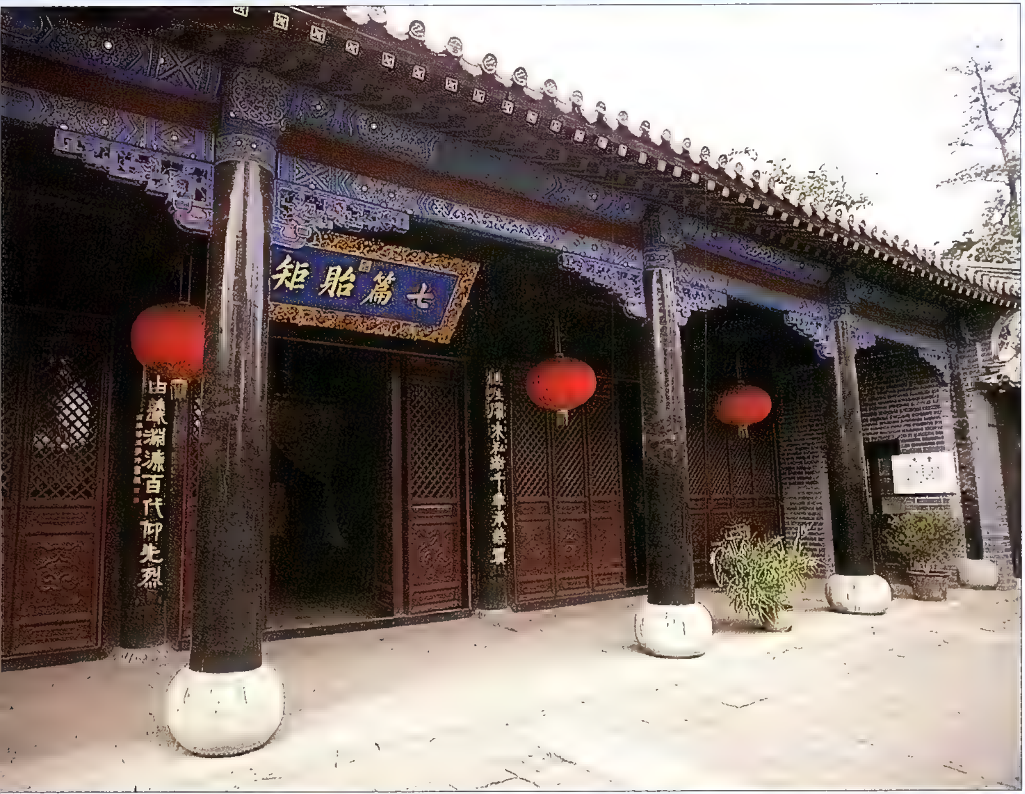


Photo by Lam Kin Fai

Clockwise from right: ***A stone tablet that says "Mencius' mother breaks the threads" and the main hall of Mencius Temple, while in the Mencius Mansion are this painting of the scholar, official costume worn by Mencius' descendants during the Qing Dynasty, a corner of the inner residence with its owner Mr. Meng Xiangju, and an innter "gate", a sign in the old days that this was a residence of an influential official.***

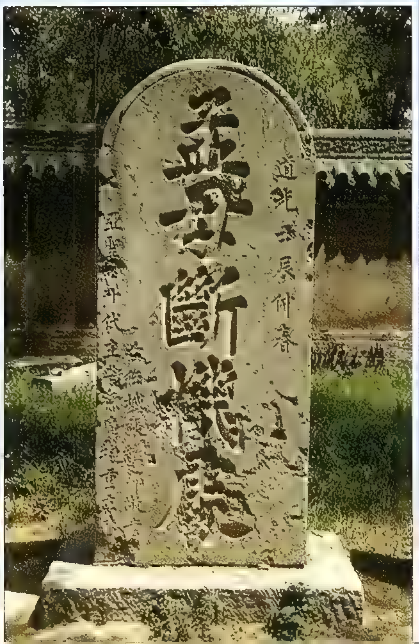


Photo supplied by Zou Bendong

It is only a two-hour drive from Qufu, home of Confucius, southward to the county seat of Zouxian, the home of Mencius, his successor. It is here that you will find Mencius' residence, his burial site and a temple built to honour him.

Mencius, (c.372-289 B.C.) was a thinker, philosopher, statesman and educator of the Warring States Period. Like Confucius, he travelled from one state to another, expounding his philosophical and political ideas, after which he settled down and began writing. He believed that people are by nature good and are endowed with such virtues as kindness, a sense of pity, righteousness and courteousness. Mencius also stressed the influence of environment and education on mankind. Through his teachings, he exerted a strong influence on the Confucian school during the Song Dynasty (960-1279), centuries after his death.

Mencius is considered the successor to Confucius and second only to him. He wrote *Mencius*, a scholarly classic that records the writer's political activities and doctrines as well as his idealistic philosphy and his thoughts on ethics, education and government.

The Mencius Temple has five rows of buildings, standing one behind the other and each separated from the others by a courtyard. The main building, named for Mencius, is the hall of the Second Saint as he came to be known. It houses a statue of him in a sitting position, perhaps picturing him as he taught.

Entering the courtyard of the third row of buildings, I saw a stone tablet which bears an inscription by Emperor Kangxi of the Qing Dynasty in which he extols Mencius. Beside this tablet is one inscribed "Mencius' mother breaks the threads". This second tablet formerly stood in the Zisi Study in the southern part of the town where Mencius and his mother once lived. The study was destroyed in a war and the tablet was later moved to its present location.

Cutting the Threads

The act by Mencius' mother of cutting the threads from her loom had a great influence on her then young son. In his boyhood, Mencius was not interested in study. One day he played truant, sneaking back home from school. When his mother saw him, she became quite angry and cut the warp threads from her weaving. Astonished, Mencius asked her why she had done that. His mother replied, "Studying is like weaving. The cloth is woven inch by inch. Only by persistent efforts can one achieve good results in study. If the threads are broken half-

Photo by Pang Shouyi

way, the cloth cannot be made. If you play truant and stop studying, you can achieve nothing." Upon hearing these words, Mencius quickly realized his errors. Thereafter, he devoted himself to study, eventually becoming a great thinker and teacher.

The site of the Mencius Temple has changed several times. According to historical records, the temple was first built in 1031 during the Northern Song Dynasty (960-1127). At that time, the temple was next to Mencius' tomb in northwest Zouxian. For the convenience of worshippers, the temple was moved to a place outside the town's east gate during the 12th century at the end of the Northern Song Dynasty. But, as it was built on low-lying ground, the temple often flooded, and in 1121 it was moved to its present site on a narrow street across from the Mencius Mansion.

The Mencius Mansion

The present Mencius Mansion is not his original home, but it is the place where his descendants live. There are no written records about the date of its construction, but we know that it already existed during the Yuan Dynasty (1271-1368) when the emperor posthumously granted Mencius the title of Lord Second Saint and named the home in Mencius' honour.

The present owner of the Mencius Mansion is Mr. Meng Xiangju. He gave me a name card that introduces him as the 75th generation descendant of the Second Saint. The address merely says Mencius Mansion, Zouxian County, Shandong. Although many people in Zouxian County have the surname Meng, there is only one Mencius Mansion, and its location is very well known.

Only the front hall and the rear residence are open to visitors. Mr. Meng guided me through a painted black gate where I saw an inner gate decorated with flying eaves and brightly coloured arches. This gate is opened only on important occasions.

Beyond the inner gate stands a large hall where weapons, banners and other gear of the honour guard are displayed. The hall now serves as a place for handling the affairs of the Meng clan. In the rear of the hall is the inner residence which houses the costumes and objects conferred by emperors and where imperial mandates granting honorary titles are preserved.

Apart from the Mencius Temple and Mencius Mansion, another historical site related to him is his grave in the northeastern part of the town. The graveyard is covered with more than ten thousand old giant cypresses that line the long divine way. After crossing a graceful arched bridge, I walked along a stone-paved path to its end. There stands the temple used for making sacrifices to Mencius. Behind the temple is his gravesite, now overgrown with grass and small trees. In front of the grave is a newly-erected tombstone with an ancient look. It is inscribed with the words: "The Grave of Mencius, the Second Saint".

Translated by Anne Yan

Photo by Lam Kin Fai

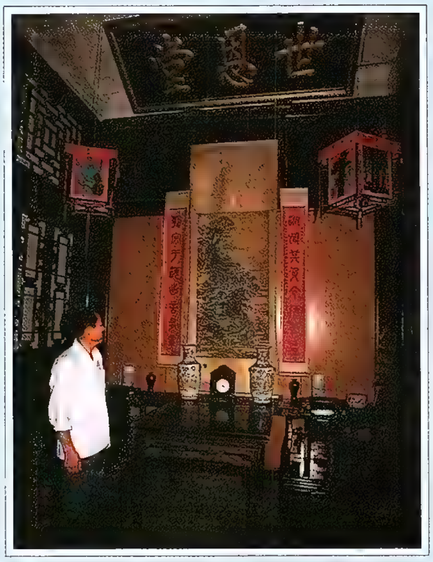


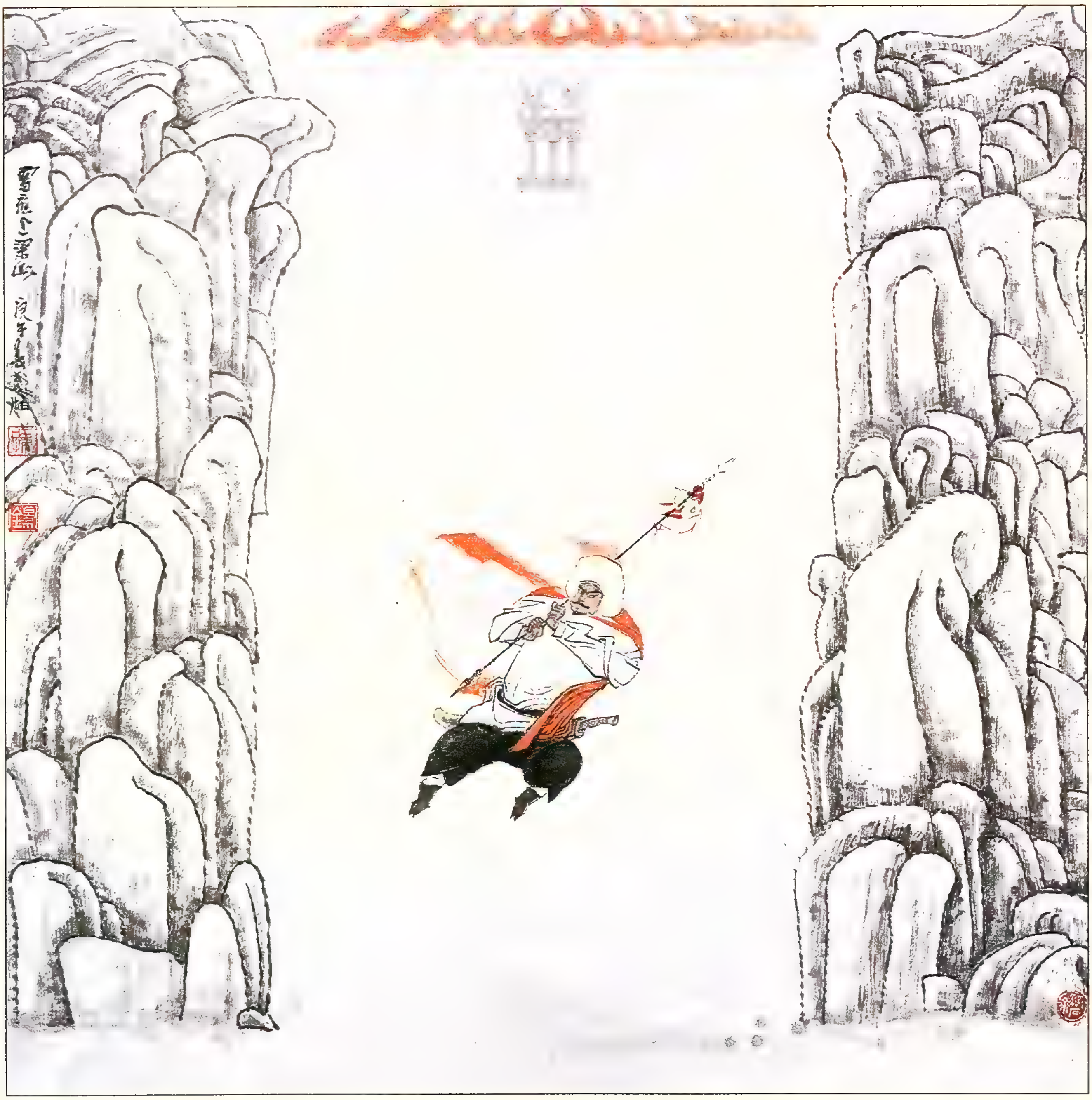
Photo by Wu Guang

Southwestern Shandong

Recollecting the Days of *Outlaws of the Marsh*

ARTICLE BY QIN CHUAN

Above: *Lake Dongping and what is left of the former Liangshan Marsh (by Hou Heliang).* **Right:** *A drought has left these boats high and dry (by Lam Kin Fai).*

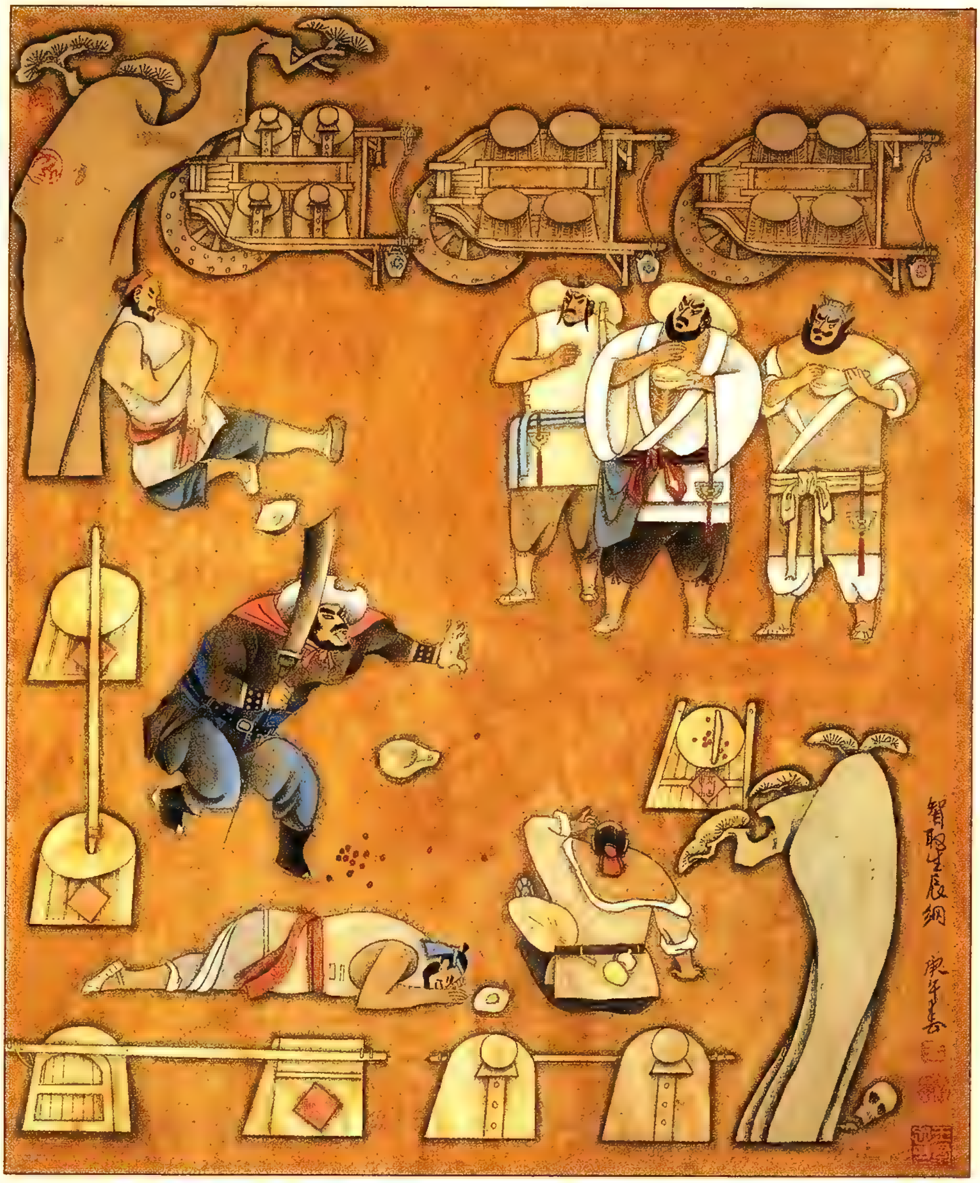


Lin Chong Goes to Liangshan on a Snowy Night

(Above, drawing by Sun Jingquan)

Lin Chong, who takes the fourth seat in the Liangshan Stronghold in order of rank, is an upright man of great valour. He goes to the marsh because he is a victim of Marshal Gao, Commander of the Imperial Guards. Gao has an adopted son who, thanks to his father's position, rides roughshod over the Eastern Capital, taking decent women he has taken a fancy to. One day, Lin Chong's wife goes to a temple to offer incense sticks to the deity. Young Master Gao, struck by the beauty of Lin's wife, plots with his adopted father to bring made-up charge against Lin in an attempt to have Lin's wife for himself. Lin Chong is branded a criminal and banished to Cangzhou. The two police custodians who escort him have been bribed to murder Lin on the way. Fortunately he is saved by his sworn brother.

But Young Master Gao does not give up. He has Lin sent to take care of a fodder depot, and Gao has someone set fire to the depot in an attempt to kill Lin. Lin is not in at that time and again has a close escape. He manages to kill the arsonists and goes to Liangshan one snowy night to join the rebel band.



EDITOR'S NOTE: *Shui Hu Zhuan* (literally *Marsh Chronicles*) is one of China's most widely read classical novels. It has been translated into English by Pearl Buck, who titled it *All Men Are Brothers* and by Sidney Shapiro whose English-language title, *Outlaws of the Marsh*, is the one most readily recognized by Western readers.

Written by Shi Nai'an, who lived between the late Yuan (1271-1368) and early Ming (1368-1644) Dynasties, the novel takes place towards the close of the Northern Song Dynasty (960-1127) and describes the exploits of an outlaw army who banded together to fight the corruption of the imperial court. The stories take place in what is today Shandong Province, and the author of this article visited the site of the outlaws' stronghold as well as several other places described in the book including the so-called 800-*Li* Liangshan Marsh from which the title of the book was taken.

My car turned off the highway to enter Liangshan County, where, in the old days a man travelling alone was likely to be mugged or even killed. Liangshan proper is

***Above:** The episode "Capturing the Birthday Gifts by a Ruse" tells how Chao Gai and some of the others dressed up as two separate groups, one as merchants and the other as wine vendors, and tricked the convoy delivering the governor's birthday gifts into taking poisoned wine. The gifts were worth a hundred thousand strings of cash, and this robbery forced Chao Gai and his friends to join the Liangshan band (Drawing by Wang Cunzhong).*

not large and I saw few pedestrians. As it was getting dark, I hurried to look for Mr. Sun who is a scholar specializing in the study of *Outlaws of the Marsh.* He knows all the places described in the novel and he recounts its stories as if he were telling his own family history.

The Marsh Turned into a Flatland

The following day, at first light, Mr. Sun and I headed for Mount Liangshan by car. All round the mountain are branching streams, reed beds and grassy marshlands.

Its location in the middle of a marsh plus its great distance from the capital city made Mount Liangshan a perfect choice for the brigands.

The Liangshan Marsh of today is very different. Since the Ming Dynasty, the Huanghe (Yellow River) has again changed its course, emptying into the Bohai Sea. The marsh waters gradually subsided, turning the once submerged lands into a flatland. Even the former mountainous features of Liangshan have reappeared.

The only trace of the old marsh is in one corner of Lake Dongping. When we arrived at the lake there was no marsh and, in fact, no water anywhere. All we could see were dozens of wooden boats lying on the lake bottom. Drought had taken its toll on the lake and on the fishermen who, in the past, have depended on the lake for their livelihood. Mr. Sun said that some fishermen simply farmed the lake bottom as a way of dealing with the changes.

Quite a few places in southwestern Shandong, such as Liangshan, Yanggu and Yuncheng, are locales for the stories told in the novel. As our car drove up to the foot of Mount Liangshan, I saw four characters "Shui Po Liang Shan" (Liangshan Marsh) carved on a cliff. We walked up the mountain along 108 stone steps, one step for each of the Liangshan heroes.

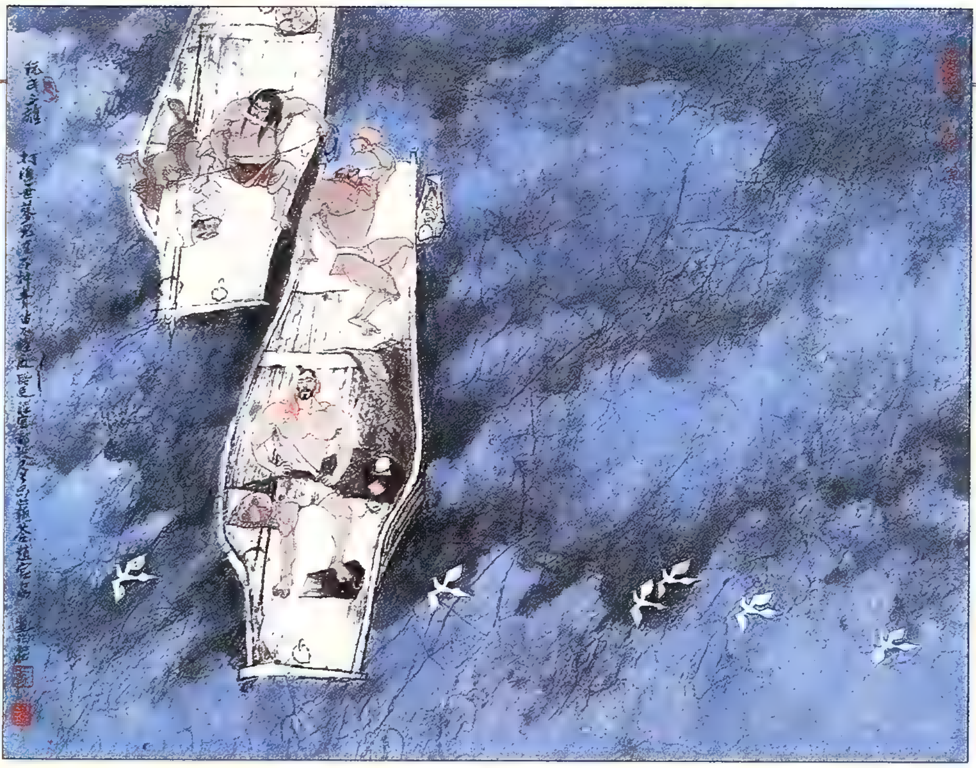
On the mountain there stands a rectangular building built in an ancient architectural style. It is the Duanjin (Breaking Up Gold) Pavilion, and its name comes from the saying "when brothers fight as one man, they are powerful enough to break up gold". Duanjin Pavilion plays a central role in one of the novel's tales.

Lin Chong, Army Instructor of the eight-hundred-thousand-strong Imperial Guards has been repeatedly persecuted by Marshal Gao Qiu, Commander of the Imperial Guards. Finally, Lin has no alternative but join the

The Strife at the Stronghold

The Liangshan Stronghold is at first under the control of three chiefs, Wang Lun, Du Qian and Song Wan. When Lin Chong is forced to seek refuge in Liangshan, Wang Lun accepts him most reluctantly. Wang knows that he, Wang, is mediocre and he is afraid that Lin, who is highly skilled in the martial arts, will outshine him. Later on, when another seven men, including Chao Gai and the Ruan brothers, come to seek shelter at Liangshan, Wang Lun, envious of their prowess, tries to reject them also. Lin Chong, seeing through Wang's intention, plots with the seven and stirs up trouble at Duanjin Pavilion. Lin chops off Wang's head and makes Chao Gao the chief of all chiefs, bringing about an entirely new situation in Liangshan.

Top left: ***Arms on display at Loyalty Hall (by Chu Xiaoqing)***
Top right and far left: ***The Black Wind Pass (by Bao Kun) which is guarded by a statue of the ferocious Li Kui (by Pang Shouyi)***
Above: ***The site of the former stronghold on Liangshan (by Wang Miao)***



bandits in Liangshan Marsh. The brigand leader of Liangshan at that time was Wang Lun, who, fearing that Lin's great prestige might endanger his own position, accepts Lin most reluctantly. He makes Lin one of his subordinates without giving him any real power. Later, when another seven men come to seek shelter in Liangshan, they are rejected by Wang Lun. They and Lin join forces against Wang at Duanjin Pavilion. Having won, Lin chops off Wang's head and Chao Gai, one of the seven, becomes leader at Liangshan.

Heifeng Pass Guarded by Li Kui

From the Duanjin Pavilion I went to Heifeng (Black Wind) Pass, so named because of the high winds that frequently blow there. It is the only way to Liangshan.

At the pass is another pavilion called Heifeng, square in shape, which is patterned after an ancient architectual style. Many tourists were sitting there to cool themselves, with a guide now and then telling a story from the novel, probably one about Li Kui. Li is a swarthy fellow, rough and rash by nature, but he has great valour and loyalty. Known as Black Whirlwind, he is one of the Liangshan brigand leaders. To commemorate his bravery in guarding the pass, the local people built a statue of Li and placed it in the Pavilion.

We visited the stone said to be the one the Liangshan heroes used to test the sharpness of their swords, and the terrace where they gave away to the poor the wealth they had taken from the corrupt officials.

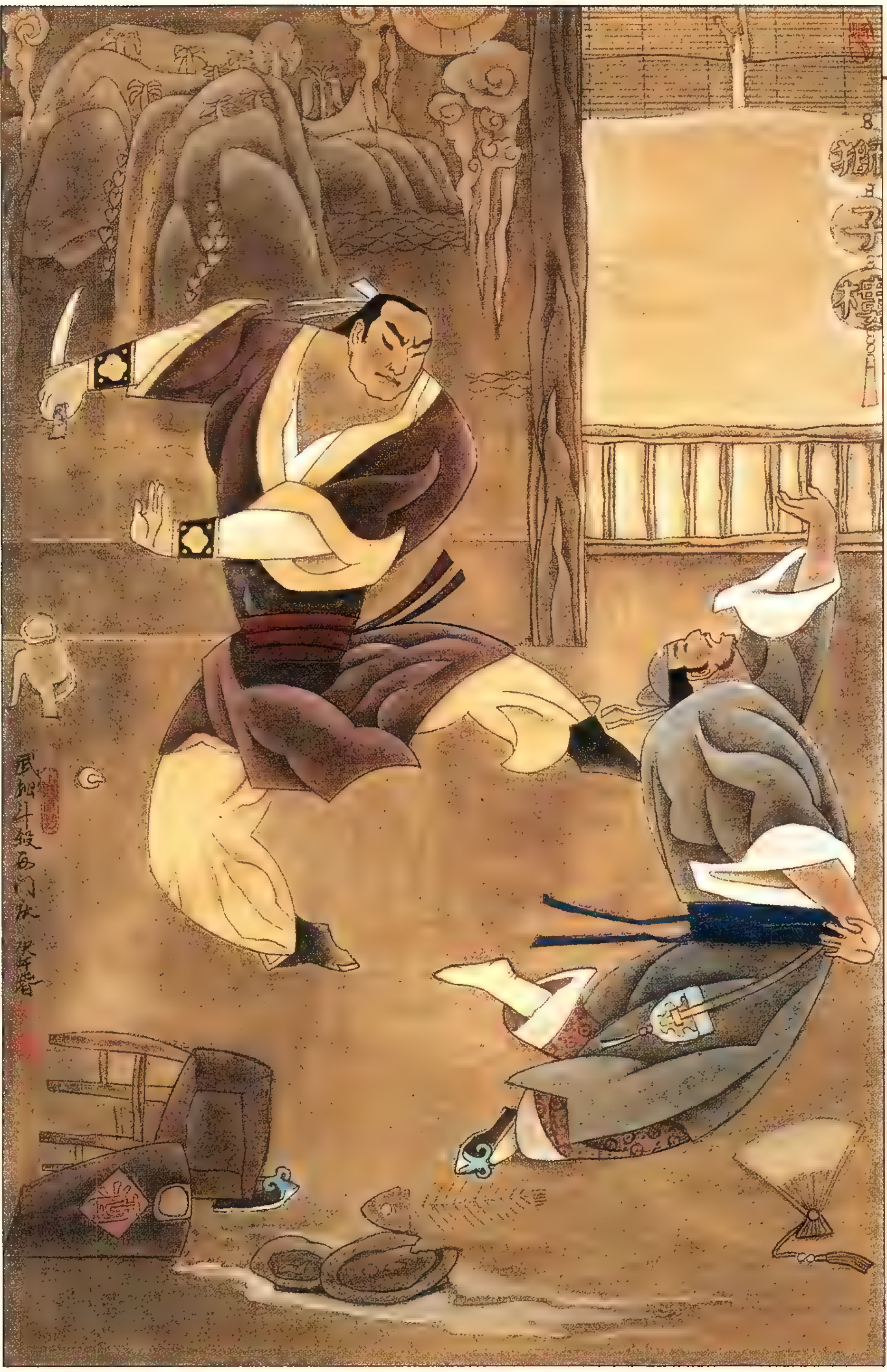
Walking south along a narrow path, I came to the Tiger Head Cliff, the main peak of Mount Liangshan. Recently, a building was put up there, built in the Song Dynasty

Above: ***Among the Liangshan band, the Ruan brothers were known for being excellent swimmers (drawing by Sun Jingquan).***
Right and top right: ***Lion Bridge Tavern in Yanggu where Wu Song threw Ximen Qing to the street below (by Zhao Yajun), and Jingyang Ridge where he fought a tiger (by Bao Kun)***

xieshan architectural style (a rooftop with several slopes). It is supposed to be the Zhongyi (Loyalty) Hall where the Liangshan heroes met to discuss matters of great importance. It has two compounds; the main building in the front compound is the five-room Loyalty Hall with round stone columns in front; the foot of the walls is paved with slabstones. The upper part is constructed of grey brick and tile without any decorative veins. This imposing, yet rough and simple architectural style is the perfect match for the Liangshan heroes.

Although the physical environment is no longer the same, the people of Liangshan are still very keen in practising shadow boxing or *wushu* (using a staff as a weapon) most probably due to the influence of the Liangshan heroes. There are places for practising martial skills, and many children there would brandish a sword or wield a staff to enhance their physical fitness.

Across the Huanghe River, travelling about fifty kilometres west of Liangshan, we came to Yanggu County, another scene of some episodes from the novel. A famous building in Yanggu County is the Lion Bridge Tavern (first built in 1036), where, as told in the novel, Wu Song killed Ximen Qing to avenge his brother. Forced to flee, he joins the other



Wu Song Overpowers a Tiger

On his way home to see his blood brother, Wu Song comes to Yanggu County at noon time. Thirsty, he walks into a tavern for wine. Having served him three bowls of wine, the tavern keeper refuses to bring him any more. He tells Wu Song that the wine he serves is known as "collapse outside the door" because any one who has had three bowls of this wine gets drunk and falls down in no time. Besides, the landlord says that there is a tiger prowling the Jingyang Ridge which Wu Song must cross. There is the saying, "Three bowls and you can't cross the ridge."

But Wu Song won't listen. He finishes fifteen bowls of wine and staggers out with a staff in his hand. At the Mountain Spirit Temple, however, Wu Song sees a county government notice warning passers-by to look out for the tiger; and Wu Song finally believes there is a tiger somewhere. But he does not want to turn back for fear that the tavern keeper might laugh at him, so he continues on his journey.

At sunset, the wine is burning inside him. Suddenly, a huge tiger springs from the trees. Wu Song fights the tiger and finally kills it with his bare hands.

Wu Song Kills Ximen Qing at Lion Bridge Tavern

(Above, drawing by Wang Cunzhong)

Wu the Elderly, Wu Song's brother, is an ugly dwarf nicknamed by people in the country as Three Inches of Mulberry Bark. But he has the good or bad fortune of marrying a beauty, Pan Jinlian (Golden Lotus). Pan is originally a maid-servant of a wealthy family. The master of the house provides her with a dowry and marries her off to Wu the Elderly.

When Wu Song comes home, Golden Lotus falls in love with him at first sight. Wu Song is steadfast. Later, when Wu Song leaves for the Eastern Capital on official business, Ximen Qing, an upstart in the county, drunken with Golden Lotus' lavishing beauty, seeks the help of Pan's neighbour Mistress Wang to seduce her. The two get along without the knowledge of Wu the Elderly. Finally the two have Wu the Elderly poisoned.

When Wu Song returns home and finds out the truth, he kills Golden Lotus and finishes off Ximen Qing as well by first throwing him down to the street from the Lion Bridge Tavern. With the heads of the woman and her paramour chopped off, Wu Song has them placed on the mourning table to avenge his brother. He himself is forced to join the bandits in Liangshan.

outlaws in Liangshan Marsh. The current Lion Bridge Tavern, built in 1958, with its green bricks, red tiles and flying eaves, is designed in the ancient architectural style. No longer a tavern, it serves as an exhibition hall displaying Song Dynasty cultural relics and pictures and articles connected with Wu Song.

Purple Stone Street

Zishi (Purple Stone) Street was where the ill-fated Wu the Elder and his unfaithful wife Pan Jinlian (Golden Lotus) lived.

Golden Lotus, young and pretty, was not satisfied with her marriage, and she soon entered into an affair. Wanting to rid herself permanently of her husband, she poisoned him, and it was to avenge his death that his brother Wu Song killed the lover of Golden Lotus.

Today, their old dwelling house is gone, replaced by a brewery which I entered. I had a sip of the potent liquor produced there. There was a kick to it, and it left such a sharp taste in my throat that I immediately declined the offer of another drink.

About seventeen kilometres southeast of Yanggu county seat is the Jingyang Ridge where another episode took place. Again, the hero of this story is Wu Song. On his way to Yanggu to see his elder brother, he killed a tiger with his bare hands.

The Jingyang Ridge is actually a mound. On it stands a stone tablets with the words "Jingyang Ridge" carved on it. The Mountain Spirit Temple described in the novel has assumed a new look. As a token of gratitude for Wu Song, who killed the dangerous tiger, people saw to it that Wu Song took the place of the Mountain Spirit in the temple. I found a sculpture of Wu Song wrestling with the tiger as well as frescoes portraying the same episode.

Above: ***A brewery now stands in Purple Stone Street where Wu Song, his brother and sister-in-law once lived (by Lam Kin Fai).***
Right: ***On the way to Zhu Family Village (by Bao Kun)***

Where Three Attacks on the Zhu Family Village Occurred

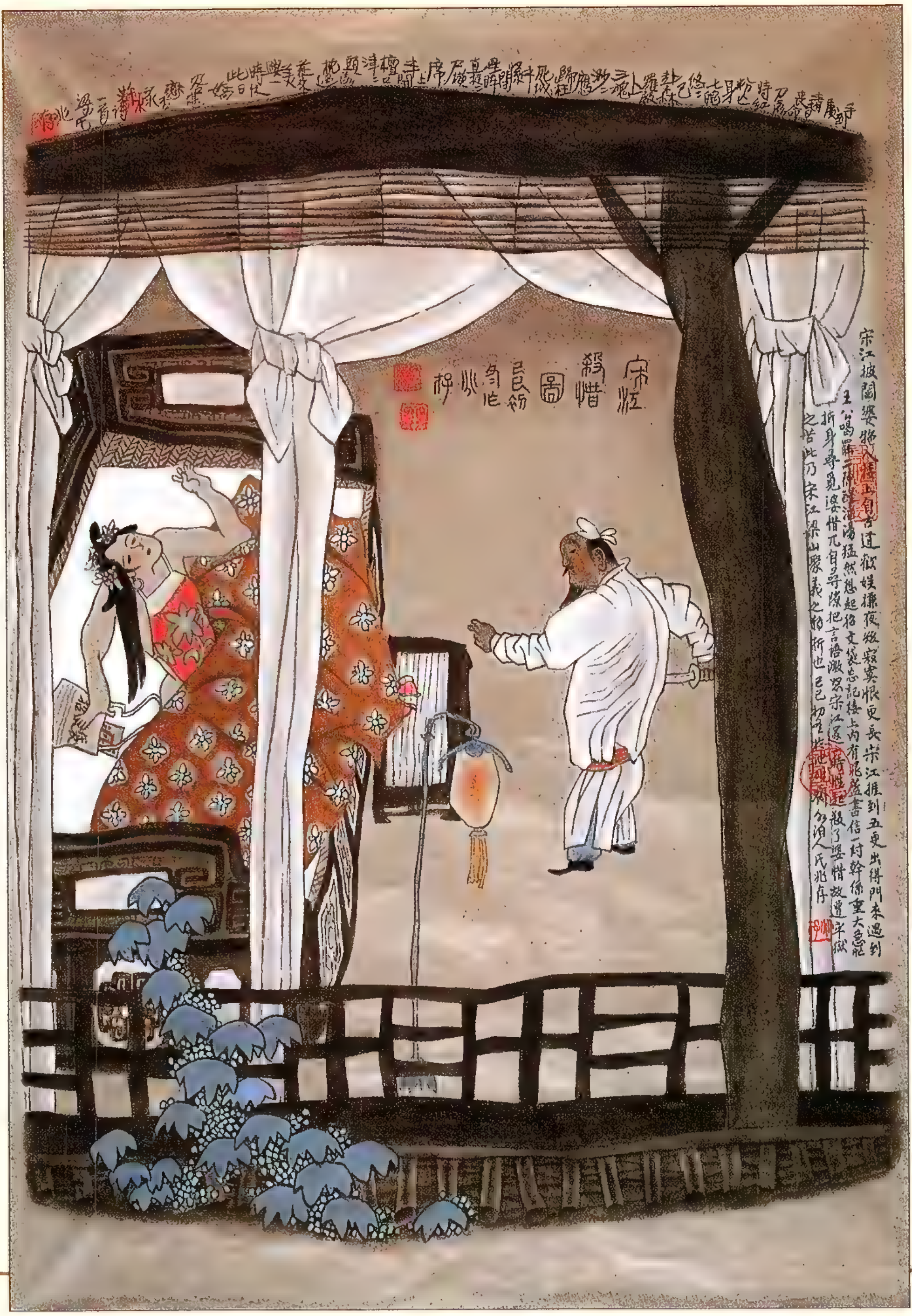
The three attacks launched by the Liangshan heroes on the Zhu Family Village is a major event in the novel. The fictional Zhu Family Village is in reality the Zhukou Village on the north bank of the Huanghe River, fifteen kilometres southeast of the Yanggu county seat. There are about six or seven hamlets round the village, all under its jurisdiction. The road in the village is a twisting labyrinth of seventy-two narrow lanes, which looked so much alike that when a stranger gets in, he can never find the way out. As it says in the novel, "getting in is easy, but try getting out!" Liangshan suffered heavy casualties during the early stage of its campaign against the Zhu Family Village.

Upon my arrival in Yanggu, I met Mr. Zhang who was to be my guide. Accompanied by him, I saw traces of this road of twists and turns. Near the Zhukou Village are the Litai and Hushawo Villages, known in the novel as the Li Family Village and Hu Family Village. According to the novel, the Zhu Family Village and these two formed a Three Village Alliance.

I had very much wanted to go to Yuncheng County southwest of Liangshan to the home of Song Jiang, one of the founders of the rebel band. It is worth taking the trip, if only for the story that took place there. However, since Yuncheng was not included in my itinerary, I regretfully gave up the idea and left Liangshan.

If you haven't read *Outlaws of the Marsh* before touring the Liangshan area, you will put it on your must-read list when you get home. And, if you have already read the book, the tour is a must as it brings to life the characters and events of this great Chinese novel.

Translated by Ren Jiazhen



Three Attacks on Zhu Family Village

Yang Xiong and Shi Xiu, two sworn brothers from Jizhou, met Shi Qian and the three head for Liangshan to join the brigands there. On the way, they put up at an inn for the night. Shi Qian steals the rooster kept by the inn to herald the dawn and cooks it for their meal. When the innkeeper finds out and tries to reason with him, the two start a quarrel, and Shi Xiu angrily sets the inn on fire. The inn, unfortunately for Shi Qian, belongs to the Zhus who send their troops to seize Shi Qian.

Now Yang Xiong is a benefactor of Du Xing, a steward of the Li family. Introduced by Du Xing, Yang calls on Li Ying, head of the Li Family Village, one of the Zhu's allies, who agrees to send a letter to the Zhu Family Village asking for the release of Shi Qian. The Zhus, however, turns down the request, and the two families fall out. Yang Xiong and Shi Xiu go to Liangshan for help, triggering off three attacks on the Zhu Family Village by the outlaw band.

The Zhu Family Village has a powerful armed force and the roads there have many twists and turns. A stranger who enters the village is liable to find himself in a maze and is sure to come to a dead end. The Liangshan troops attack the village and suffer heavy casualties. It is through the use of a ruse, sending spies into the village to gather intelligence, that the Liangshan men finally succeed in storming their way into the village.

Song Jiang Kills Yan Poxi

(Above, drawing by Liang Zhaocun)

Song Jiang is a clerk of the Yuncheng County magistrate's court. He is a filial son who loves his young brother. He has a sense of righteousness and is ready to give away money to help the needy. Because of his readiness to help, he is well known in Shandong and Hebei as "The Timely Rain".

One day, Song Jiang, acting out of his usual kindness, helped Mistress Yan and her daughter Poxi who were living in great poverty. After a time, Song makes Poxi his wife, and soon the once poor young woman is wearing nothing but silk. Song Jiang, however, is more interested in martial arts than in her, and when Poxi met the handsome Zhang San, a libertine, she becomes his lover. Song Jiang is not even offended when he hears of her disloyalty.

Then, Poxi finds a letter in a bag left by Song near their bed. It is from Chao Gai, chief of the Liangshan brigands, and Poxi uses the letter in an attempt to blackmail her benefactor. She has gone too far even for the benevolent Song Jiang, who kills her in a fit of rage for which he is sent to a prison camp.

There, on the wall of a tavern, he writes a poem of revolt against the court, and this time he is sentenced to death. The men of the Liangshan appear at the execution ground to save him. Song Jiang is invited to the stronghold where he becomes a chief, taking the second seat in order of rank.

Folk Art with Rich Local Flavour

PHOTOS BY SONG WEIDONG
ARTICLE BY LI BAIJUN

In addition to the great number of cultural relics and historical sites which have survived for several thousand years since the State of Lu, visitors to modern Shandong can also find folk arts and crafts in the towns and throughout the countryside of the province.

You can find and enjoy the colourful toy figurines from Juancheng, the fine textile design of Jiaxiang, the splendid colour-print cloth from Jining and the detailed embroidery work made for doweries in the southern part of Shandong.

As early as the Spring and Autumn Period (770-476 B.C.), Shandong was already a weaving and embroidery centre, and during the Han Dynasty (206 B.C.-220 A.D.) Kangfu (present-day Jining), Dingtao and Linzi were large cloth producers. With respect to colour printing, the relief printing plates and fretwork plates have been in use since the end of the Song Dynasty (960-1279) and provided the basis for the later appearance of Shandong's blue-print and colour-print cloth.

Not only history but custom as well ensure an ongoing production of these folk arts. For example, when local girls marry, they are expected to bring with them to their husband's house the brocade quilts and embroidered door curtains they themselves have made. Each new generation of girls in Shandong is the beneficiary of earlier generations and every girl has a fine hand with a needle.

The men, too, have played and continue to play an important role in the production of folk arts and crafts. Qufu was once the capital of the State of Lu. The architecture, carvings and stone engravings in such ancient buildings as the Kong Mansion, the Confucius Temple and the Confucius Forest have had a great influence on the development of local folk art. An example is the tiled roof animals popular in Qufu, Juancheng and Jiaxiang, while the toy figurines of Juancheng are really mini-sculptures based on earlier and larger forms.

Thanks to their historical origins and development, plus the continuity of local customs, southwestern Shandong continues to enjoy a well-deserved reputation as the home of a splendid body of folk art.

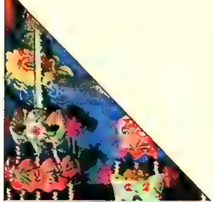
The Delightful Embroidery of Southwestern Shandong

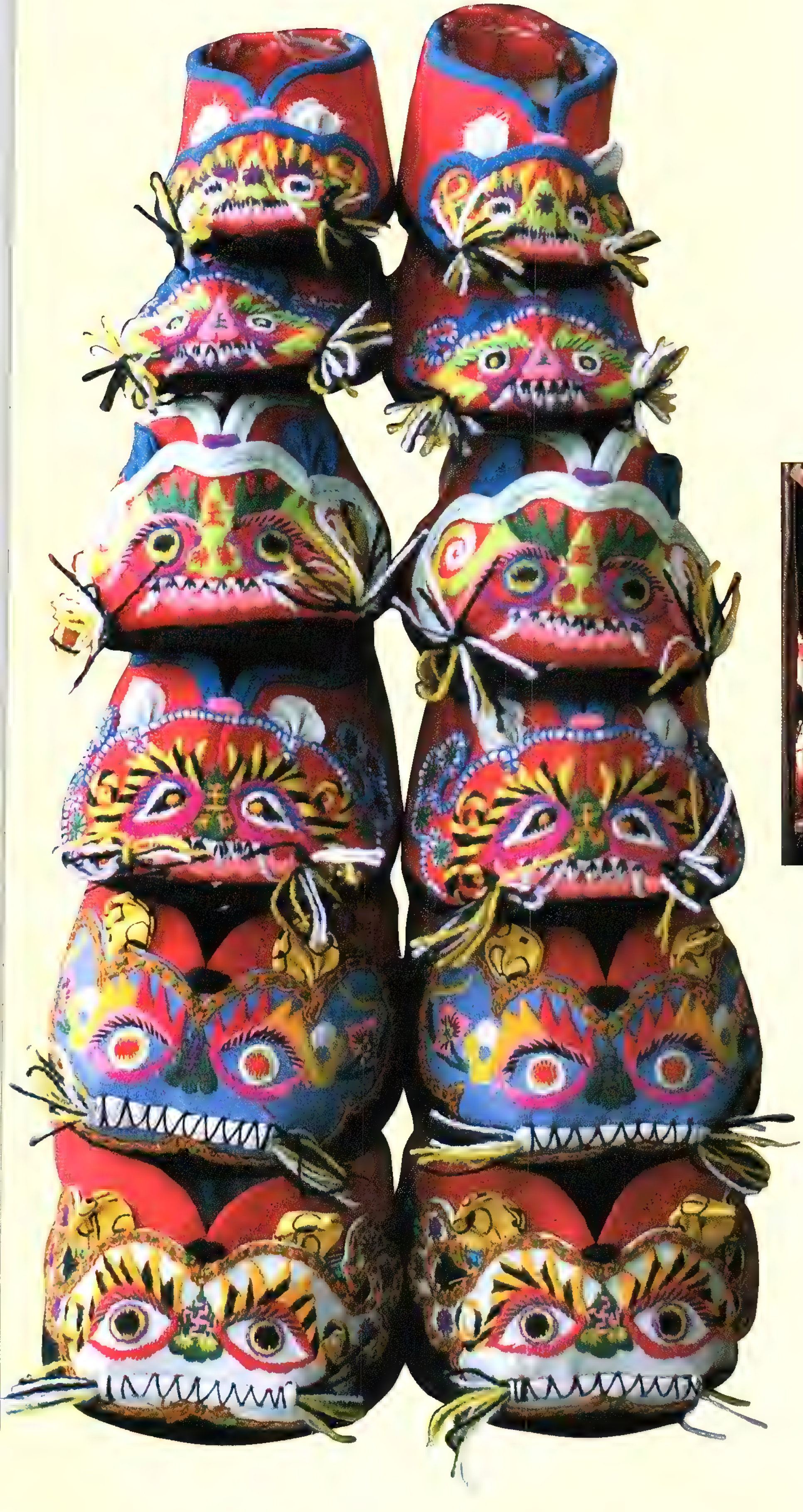
In southwestern Shandong's rural areas, girls and women all excel at needlework. They embroider everyday clothing, quilt covers, pillowcases, shoes, caps, muffs and curtain pendants. An Eastern Han Dynasty (25-220) writing, *Discourses Weighed in the Balance*, records: "Embroidery is also done in the Qi Prefecture (present-day Shandong) and even the ordinary women can do it".

Such decorative expression has been handed down from mother to daughter and from elder sister to younger sister for 2,000 years. It is little wonder that most of the women in this area are masters.

According to the custom of the region, when a girl gets married she brings a dowry of hand-woven bedding and embroidered curtain pendants which she has made to show off her cleverness and intelligence. The curtain pendants she makes is first shaped with homespun and silk, and then double embroidery yarn is used to embroider the patterns onto the surface, using a variety of stiches: flat, loop and mesh.

Different details and styles developed over the centuries, and each village has its own. One

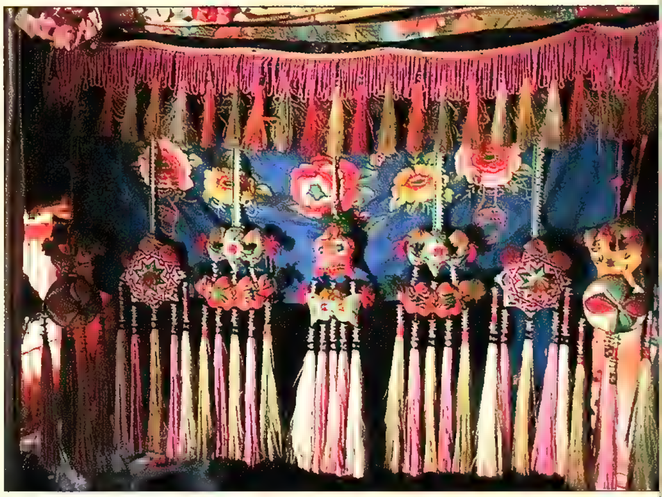




good example is the embroidered pouch-shaped curtain pendant found in Lihuayuan Village. It features a baby lion playing with a ball. The cub, made of yellow and black silk, has a chubby face with a large nose which is actually an embroidered peony, and two thick eyebrows formed from two green ears of maize. A fully blooming peony forms the contours of the cub's body. This painstaking design is a lion when seen from a distance and a cluster of flowers when closely examined.

It is commonly accepted that a child's clothing reflects the skills of his mother. So the women in southwestern Shandong give full play to their imagination and skill when making their children's clothes, especially the eye-catching tiger-head shoes and muffs.

The image of the tiger in the tiger-head shoes is not fierce, but the design does stress the majesty and vigour of the animal by emphasizing the wide-open mouth and the bulging eyes, some of which seem to be bulbs while others resemble two fish swimming towards each other. The colours of the tiger-head shoes are rich and gaudy, with red the main colour, supplemented with yellow, green and blue.

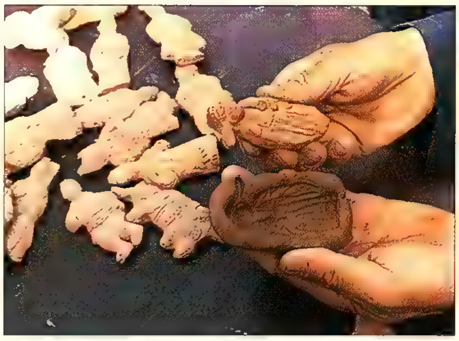


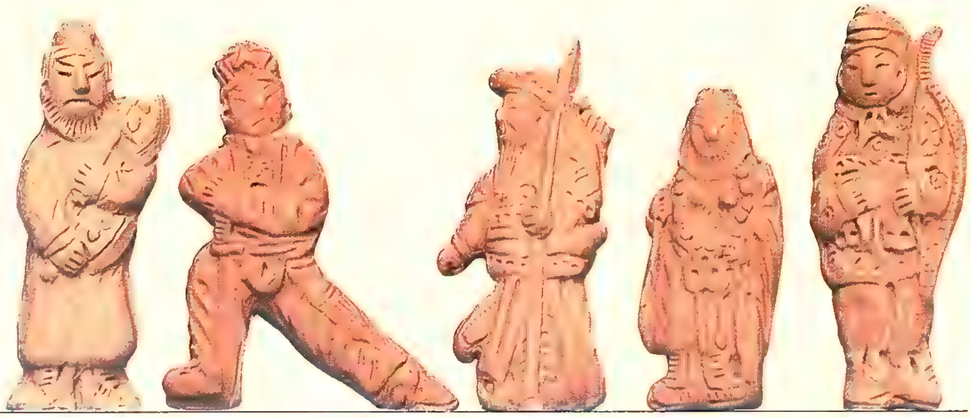
The muffs are cleverly designed. The main feature is a gaping tiger's mouth forming an opening for the fingers to poke through. The child's fingers look like the protruding teeth of an awe-inspiring tiger. The use of the tiger's mouth is both artistic and practical — the child's fingers serve as an integral part of the muff and at the same time they can move freely to do things. The muffs are very bright as a lively contrast is formed by appliqueing bits of yellow and rose carmine cloth and knitting wool on a black background.

Translated by Chen Jiaji

Left to right: ***Tiger-head muffs with convenient gaping mouths, a variety of tiger-head shoes, and curtain pendants which every girl must include in her dowry***

Three-Inch Toy Figurines of Juancheng





The toy figurines made in Shandong are similar to folk wooden pastry moulds. They have different names, for instance, baby toy, clay toy and fire toy, all named according to the material, shape and method used in making them.

The toy figurine was popular long ago along the Yangtse and Yellow River valleys. Later, it became most popular in the areas around Juancheng County, where nearly every family was involved in making them.

In the countryside, children of four to six years of age used to gather together, imitating the adults, using clay as dough to mould "pastry". The children exchanged among themselves the works they made or painted their figurines to their own liking. Through play, the children learned proper colours and how to paint and mould figurines and animals.

The figurines are small, generally 40 mm high, 33 mm wide and 5 mm thick. The name of the three-inch figurines is meant to stress their small size; in fact, the figurines are classified into round figures and tile-shaped figures, both having the upper and lower parts moulded together, showing the original colour of the pottery.

The design inside the matrices most show the artistic skill of the craftsmen who use only a spoon and a knife to quickly carve out convex or concave designs or bas-reliefs on the moulds. When dried in the open air, they are put into a kiln and fired at a relatively low temperature.

Some of the toys are single works and others are sets representing figures taken from stories or the twelve animals of the zodiacal year circle. Pedlers' best sellers are the 108 heroes taken from the novel *Outlaws of the Marsh* because, apart from the lively forms, Juancheng was once one of the arenas for these heroes.

The toy figurines are simple in workmanship and not very refined in image portrayal. Yet, as a folk art form, they combine in one the arts of pottery making, sculpture and painting, portraying abstract lines and simple imges with a bold chisel.

Translated by Gu Weizhou

Top to bottom: ***Helping to mould the figurines can be as much fun as playing with them, a finished product and a matrice, characters from the novel*** **Outlaws of the Marsh,** ***and a figurine vendor who is extremely popular with the children.***

Textile Design in Shandong Province

With its more than 2,000-year history in weaving and embroidery upon which to build, Shandong has created its own unique styles. These range from a plain purple cotton cloth, similar to a kind of handloomed cloth popular during the Ming Dynasty, to today's jacquard fabric. The development of Shandong weaving is closely related to the custom in the southwestern part of the province in which girls weave colourful cloth for their dowries, in addition to the abundance of cotton produced by the province.

The girls in Duzhuang Village in Huanggai, Jiaxiang County, for example, weave from the tenth lunar month (usually in November) through the fourth or fifth lunar month of the following year. For years they will weave during these months, starting when they are girls and not stopping until the eve of their weddings.

Photo by Zhao Yajun

This specific product, however, is not exclusive to Jianxiang County. Weavers can also be found in Fenghuang Township, Juancheng County. In the weaving rooms, usually the rooms in which firewood is stored, girls pedal and pass shuttles between them to form the intricate patterns. Seven shuttles, each with a different colour of thread are smoothly passed from hand to hand without any interruption in the weaving. Different colours are interwoven, forming a strong contrast and creating a great variety of abstract patterns which are for the most part traditional, but which have a modern flavour as well.

A typical example is the "Eight Plates and Eight Big Bowls with Stars Twinkling in the Sky" pattern, an abstract analogy of local weddings. Wedding feasts last all day and well into the night, with the guests eating, drinking and generally enjoying themselves. Local people believe that the celebration is so joyous that even the stars smile. Although the story is the same on every length of cloth, each weaver creates her own composition, and it is fascinating to see the many varieties on the same theme.

Photo by Zhao Yajun

The fabric is rich in abstract geometric figures, flowers, birds, human figures, and even characters and poems. The images are primitive and simple but full of wit and humour, while the Chinese characters woven into the cloth are regular and balanced.

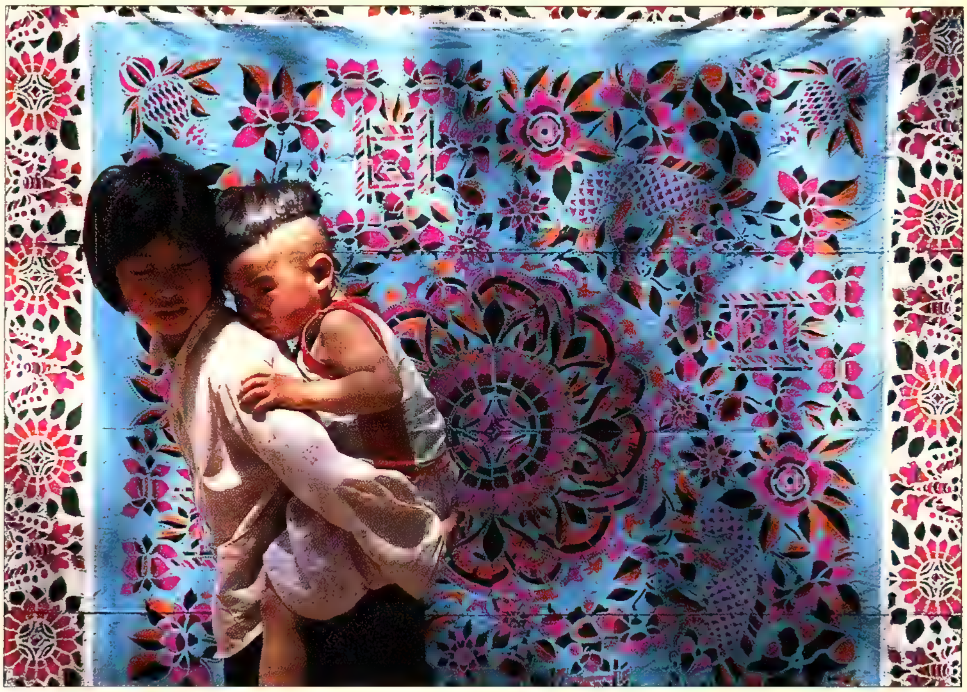
Some of these young weavers have received no training, but no matter how complicated the patterns, the girls are able to master them. They say, "The designs are in our hearts, so what's the use of having drawings?" The colours of the fabric are also exquisitely matched to form bright yet harmonized patterns. When asked where she had acquired this colour sense, one of the girls replied, "From everyday life."

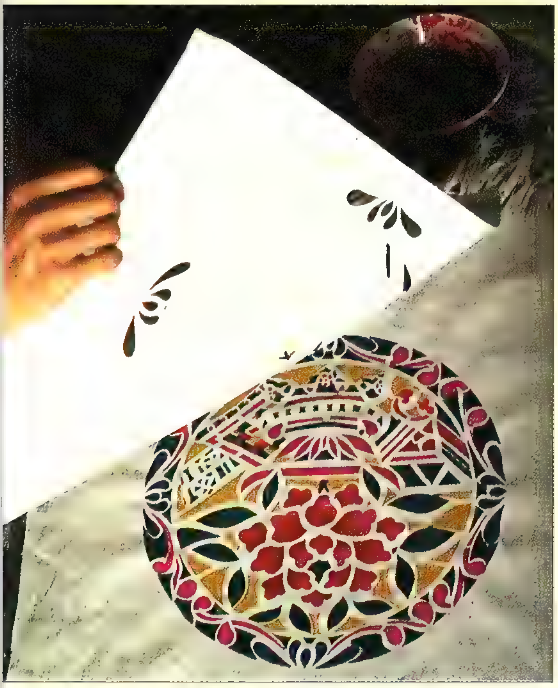
Translated by Chen Jiaji

Village girls in southwestern Shandong weaving and winding threads on to shuttles (left and top); on their way to visit relatives, this family brings gifts wrapped in the hand-woven fabric.

Photo by Pang Shouyi

Colour-Print Cloth in Fashion Again





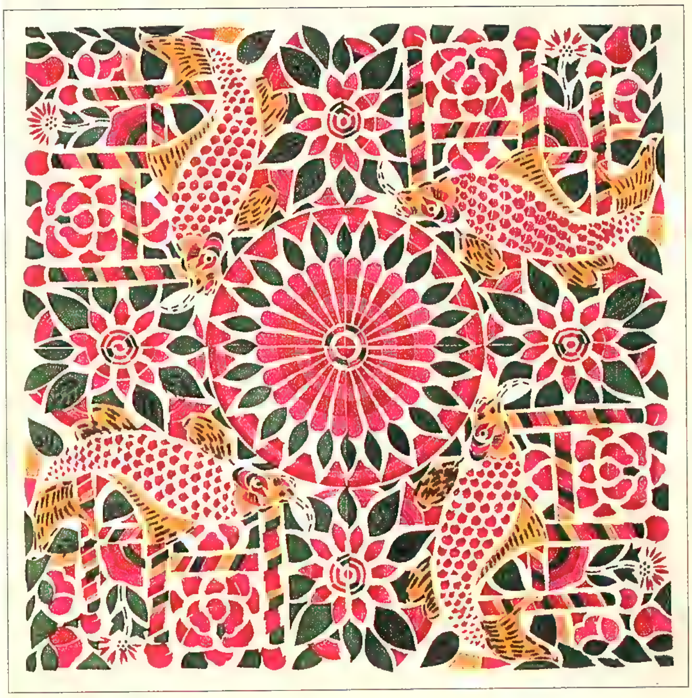
Above and far right: ***The dyes have to be applied in several different layers to the white cloth to form the final pattern of the colour print.***

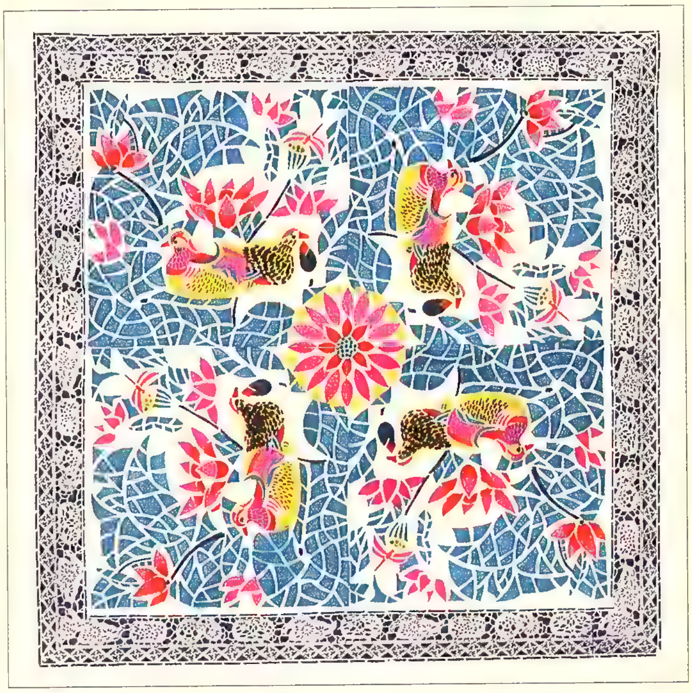
Photo by Zeng Yi

According to the *Chronicles of Shandong Province,* the dyeing workshops for blue-print quilt covers were once scattered about in such areas as Pingyuan, Yucheng, Heze, Fanxian, Binzhou, Jining and Wenshang. By and by they were replaced by modern dyeing and printing machines. It was not until recent years that hand-made blue-print cloth and colour-print cloth, the archaic folk art fabrics, have come back into fashion.

The dye of the blue-print cloth is extracted from a plant known as the "blue dye weed". The dyeing and printing method is to place a hollow-carved design plate on white cloth and then brush the dye-preventing paste onto the cloth surface through the hollows where the dyer wants to leave the cloth plain. The rest of the cloth is then dyed blue. After the paste is brushed off, the blue and white designs come out.

The print cloth falls into two categories: cloth with designs in blue against a white background and cloth with designs in white against a blue background. The designs in white against a blue background are printed with one designing plate and so the dots of the designs are disconnected while the designs in blue against a white background are printed with two plates, one over the other. The first printing is called "the cover printing". The function of the cover printing is to cover the conjunctive points left over by the colour printing and the blank space





needed, thus setting off the designs in blue.

The designs, which have a key pattern of seven dots in the shape of pig's footprint, are formed by small dots, short lines and tiny blocks with special decorative effects.

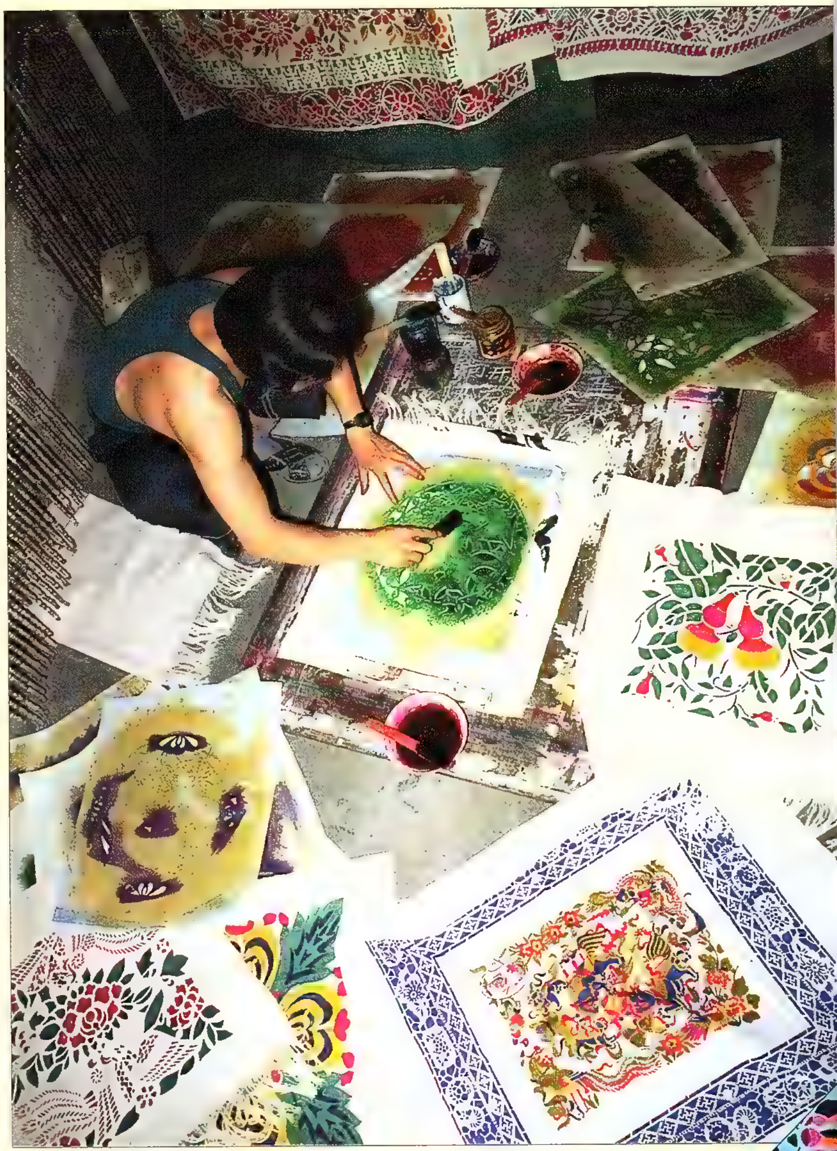
The production area of the colour-print cloth is concentrated around Jiaxiang, Boxing and Linyi. The one made in Jiaxiang is rich in design and archaic in style. Printed mainly in red, green, pink, purple and yellow, it is called the "five-colour" print cloth. Because the dyes are applied several times, one over another, the designs have larger colour blocks and richer composition with the peach red as the key colour.

If you examine the patterns on the colour-print cloth, you will find plums, orchids, bamboo, chrysanthemums, birds, fish, butterflies, dragons, phoenixes, and other auspicious and happy symbols.

It is owing to the symbolic features of the designs that there is a local custom in which a girl wraps her dowry with pieces of colour-print cloth ribbons specially made for the occasion. She then sends her clothes, trunks, and even dressing table thus decorated to her husband's house. No wonder, every family in those areas enjoy the beautiful colour-print cloth as a part of their tradition.

Translated by Gu Weizhou

The colour-print cloth, like these on the left, usually features auspicious symbols such as fish, lotus, mandarin ducks, chrysanthemum, peony and phoenix. Some pieces of cloth are as big as bed sheets like the one being aired in the sun at top left.



Southwestern

During the Spring and Autumn Period, two and a half millenia ago, Shandong was known as the States of Qi and Lu. It was home to some of China's earliest development, and the southwest in particular was already well developed as early as 4,000 years ago. Confucius and Mencius lived here, and the province provided the backdrop for the stories of the famous novel *Outlaws of the Marsh.*

In addition to its cultural history, southwestern Shandong Province is also famous for its scenery, and during my travels in the area, I got to see much of it.

I started in Jinan, Shandong's capital city. Jinan is also known as Quancheng (City of Springs) because of its four groups of springs: Baotu (Leaping Water), Heihu (Black Tiger), Zhenzhu (Pearl) and Wulongtan (Five Dragon Pool). There are a total of seventy-two springs in the city and its suburbs. In the past, a dry spell and the excessive drawing of ground water for industrial use dried up the spring, but recently the water level was raised and in the spring and summer months, the entire city is a repeating pattern of clear running water and lush green weeping willows.

Another beautiful water site is Lake Daming. The lake itself occupies more than half of the ten-hectare Lake Daming Park. In the summer, innumerable lotus flowers float on the water's surface. Most visitors to the park enjoy seeing the Song Dynasty shrine to the lyric poet Xin Qiji. The building sits on a tiny isle in the middle of the lake.

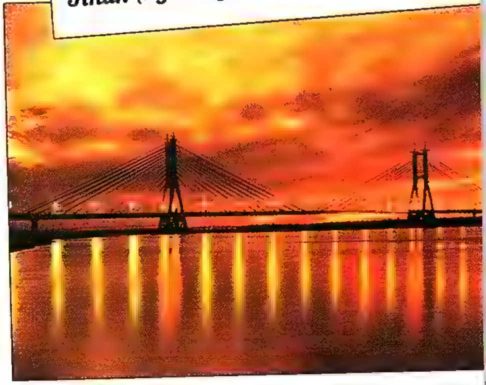
Besides Lake Daming, I encourage visitors to see the Qianfo (Thousand Buddha) Mountain and Baotu Spring. On the southern wall of Qianfo Mountain are stone carvings and sculptures of Buddhist images dating from the Sui (581-618) and Tang (618-907) Dynasties.

The City of Water

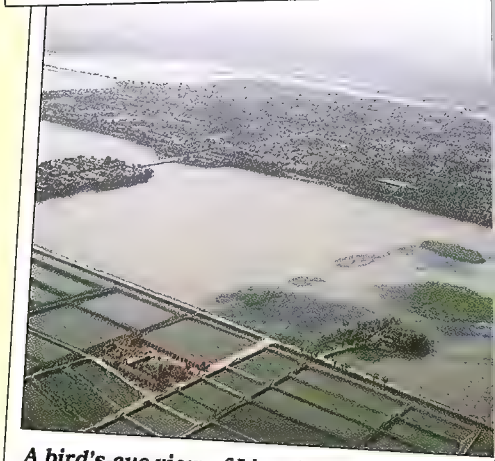
We drove across the highway bridge spanning the Huanghe (Yellow River) to get to Liaocheng, the city on water. It is so-called because the old part of the city is surrounded on all sides by the waters of Lake Fenghuang (Phoenix).

Liaocheng boasts of several quite interesting old buildings. Of special interest is the Guangyue Building, a wooden structure built in the Ming Dynasty (1368-1644). It was used as a watchtower and was the headquarters for the commander of the city's military garrison. From the tower, signals from a clepsydra told the time of day.

The stone carvings on the Qianfo (Thousand Buddha) Mountain in Jinan (by Pang Shouyi)

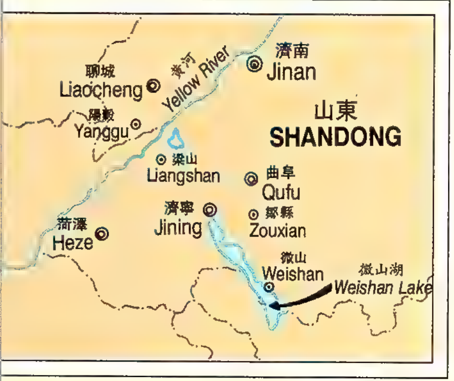


The Huanghe Bridge (by Hou Heliang)



A bird's-eye view of Liaocheng, a city on water (by Zhao Yajun)

Another worthwhile visit is to the iron pagoda in the eastern part of the city. It was built between the Song and Jin Dynasties (960-1234). On the walls of the pagoda are reliefs of guardians, dragons and phoenixes as well as figures of musicians and dancers. Each figure, human



Shandong

TEXT BY QIN CHUAN

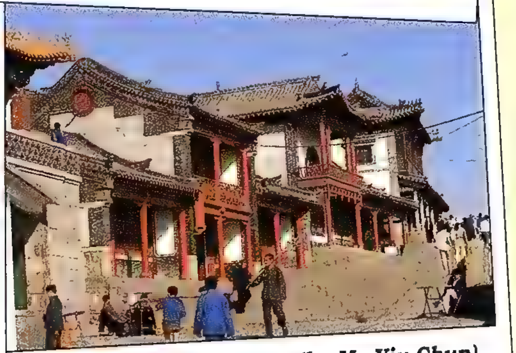
Taibai Tower in Jining, said to have been the home of the poet Li Bai (by Zheng Shuguang)

Fucun Village in Zouxian County where Mencius was born and brought up (by Lam Kin Fai)

A profusion of lotus flowers growing on Lake Weishan (by Song Weidong)

The four pairs of Song Dynasty auspicious animals in the Confucius Forest (by Hou Heliang)

Weizi's Tomb on the Weishan Islet, said to be the burial place of Qi, elder brother of King Zhou of the Shang Dynasty (by Zheng Shuguang)



Tianjie on Mount Taishan (by Ma Yiu Chun)

and mythical, was magnificently executed by the fine stone carvers of the era.

In my opinion, however, Liaocheng's finest historical site is the Shanxi-Shaanxi Guild Hall, which served as both guild hall and temple. Once inside, I kept walking back and forth trying to find my way through this vast complex with its more than 160 halls, towers and pavilions.

Yanggu, Liangshan, Dongping and Yuncheng to the south of Liaocheng are backdrops for the many episodes of the classical novel *Outlaws of the Marsh*. It is thanks to these stories that Zishi (Purple Stone) Street, Shizi (Lion) Bridge Tavern and Jingyang Ridge in Yanggu became widely known, and Liangshan to the south of Yanggu, where the 108 heroes of the novel had their stronghold, is equally famous.

Peonies and Lotus

Travelling southwest from Liangshan via Yuncheng, you come to Heze, the land of the peonies. In an area of just over three hundred hectares, five hundred species of peonies have been planted in nearly every colour of the spectrum.

From all this natural beauty, I rode eastward on the Jinan-Heze Railway towards Jining and its 5,000-year history. Outside the railway station, I saw the stone carvings of the Wu Family tombs. Originally the shrine of an aristocratic family that lived during the Eastern Han Dynasty (25-220), the tombs were submerged when the Yellow River flooded. The forty-odd stone carvings, tablets, lions and tower gates were lost until they were rediscovered during the reign of the Qing emperor Qianlong (reign dates 1736-1795).

At the southern city wall there stands a building built in the traditional nine-roofed style. It is believed to have been the home of Li Bai, a poet who lived during the Tang Dynasty, which, if true, makes this home over a thousand years old.

From Jining, I travelled south to Lake Weishan at the border between Shandong and Jiangsu Provinces. Lake Weishan, the largest fresh water lake in North China, teems with lotus and rare fish. From there, I travelled through Zouxian, the home of Mencius, and Qufu, the home of Confucius.*

Heavenly Mountain

The absolute highlight of my visit to Shandong Province was Mount Taishan in Tai'an County. This great peak ranks first among the Five Mountains of China. It has even been named a "World Nature Treasure" by the United Nations. When Confucius climbed Mount Taishan, he exclaimed, "When I climb to the top of Mount Taishan, I find the whole world below is very small."

So holy is this place that seventy-two emperors have been enthroned in the temples on the mountainside. And there are inscriptions left by poets, by other men of letters and by the many emperors of various dynasties who came to confer titles on the deified mountain.

On the morning of my visit to this holy peak, I was able to see the much talked about and extremely beautiful sunrise from atop the aptly named "Heavenly Mountain".

Translated by Ren Jiazhen

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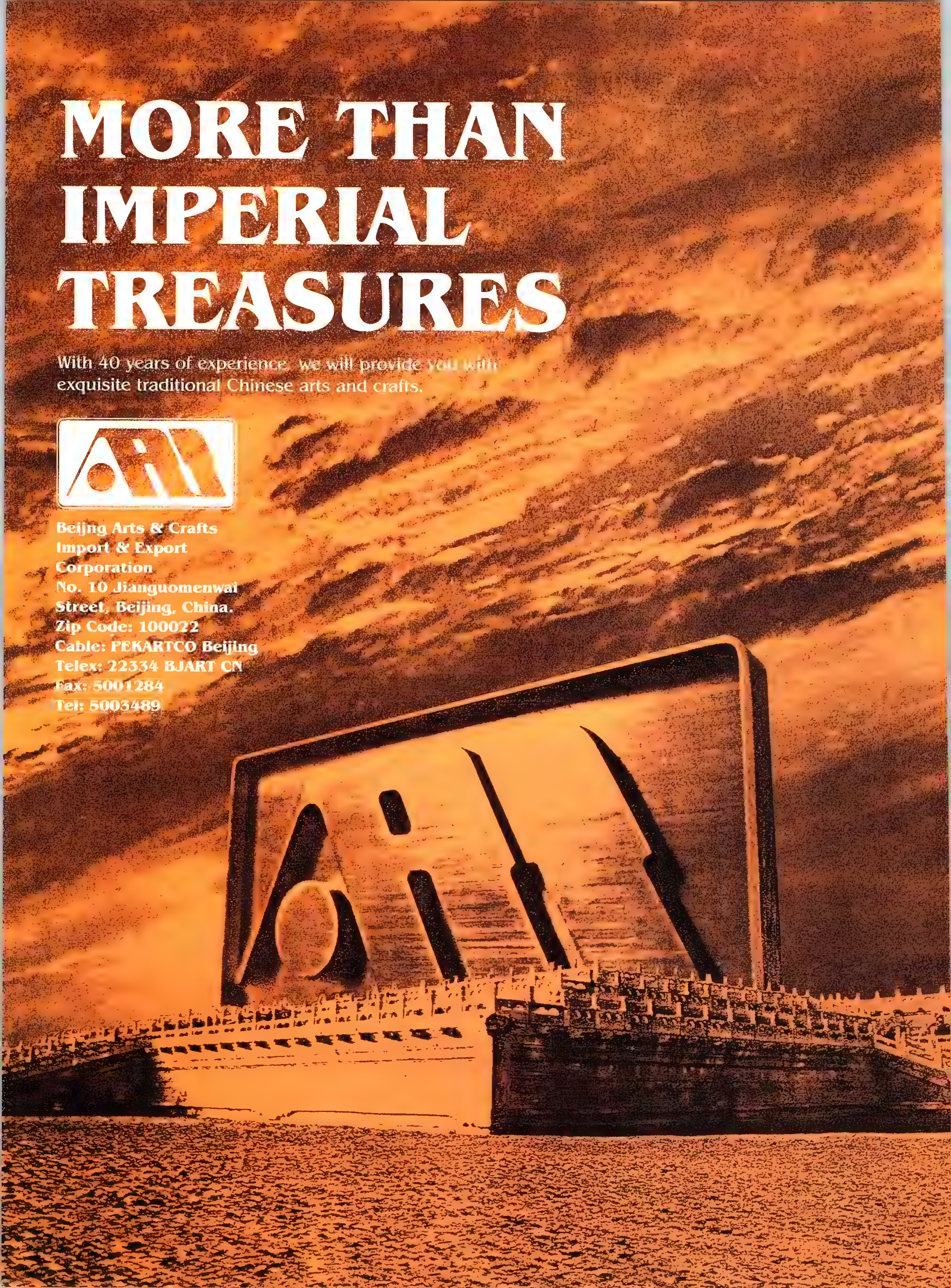
*For additional information, see "In the Homeland of Confucius and Mencius" elsewhere in this issue.



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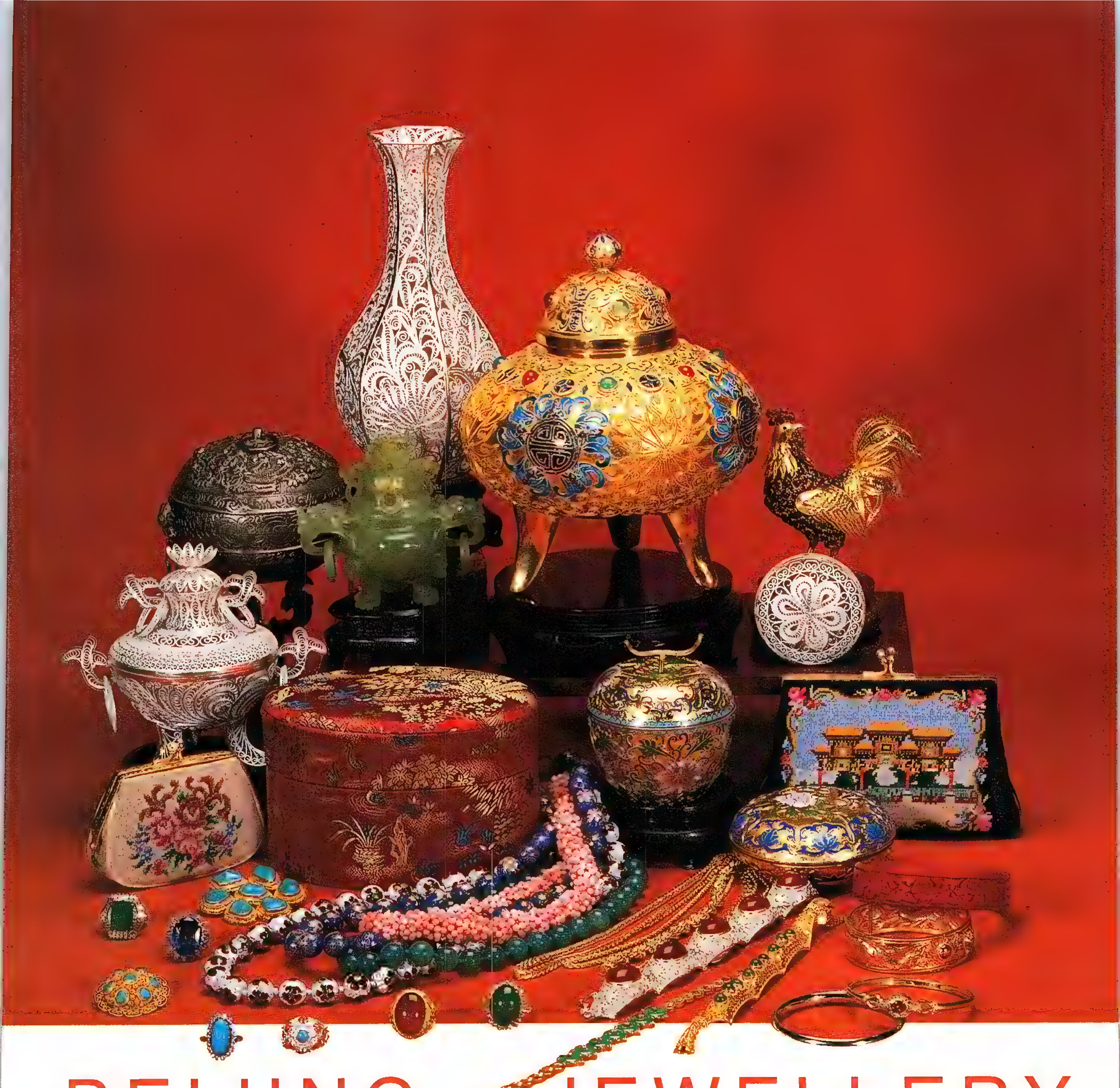

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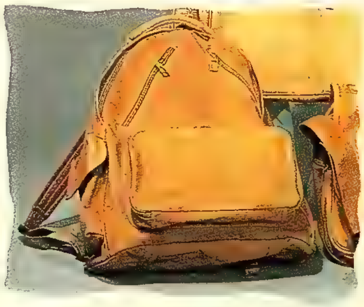
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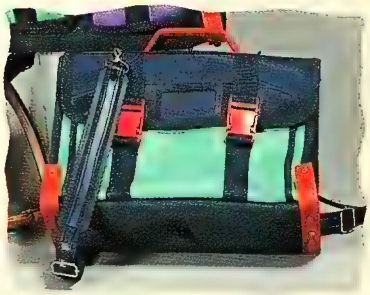
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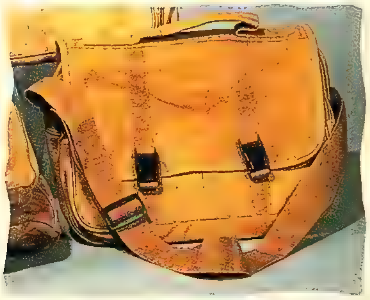
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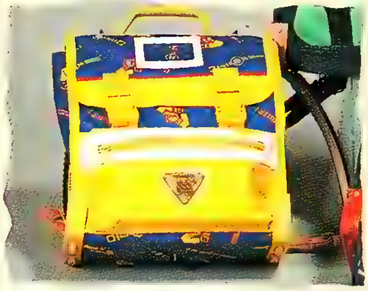
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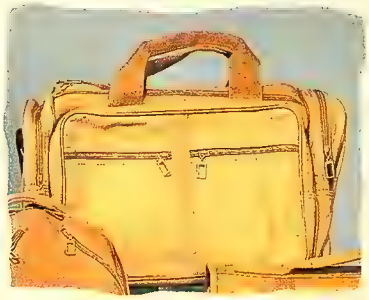
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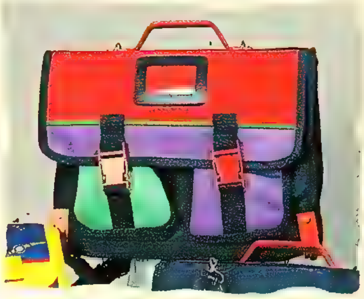
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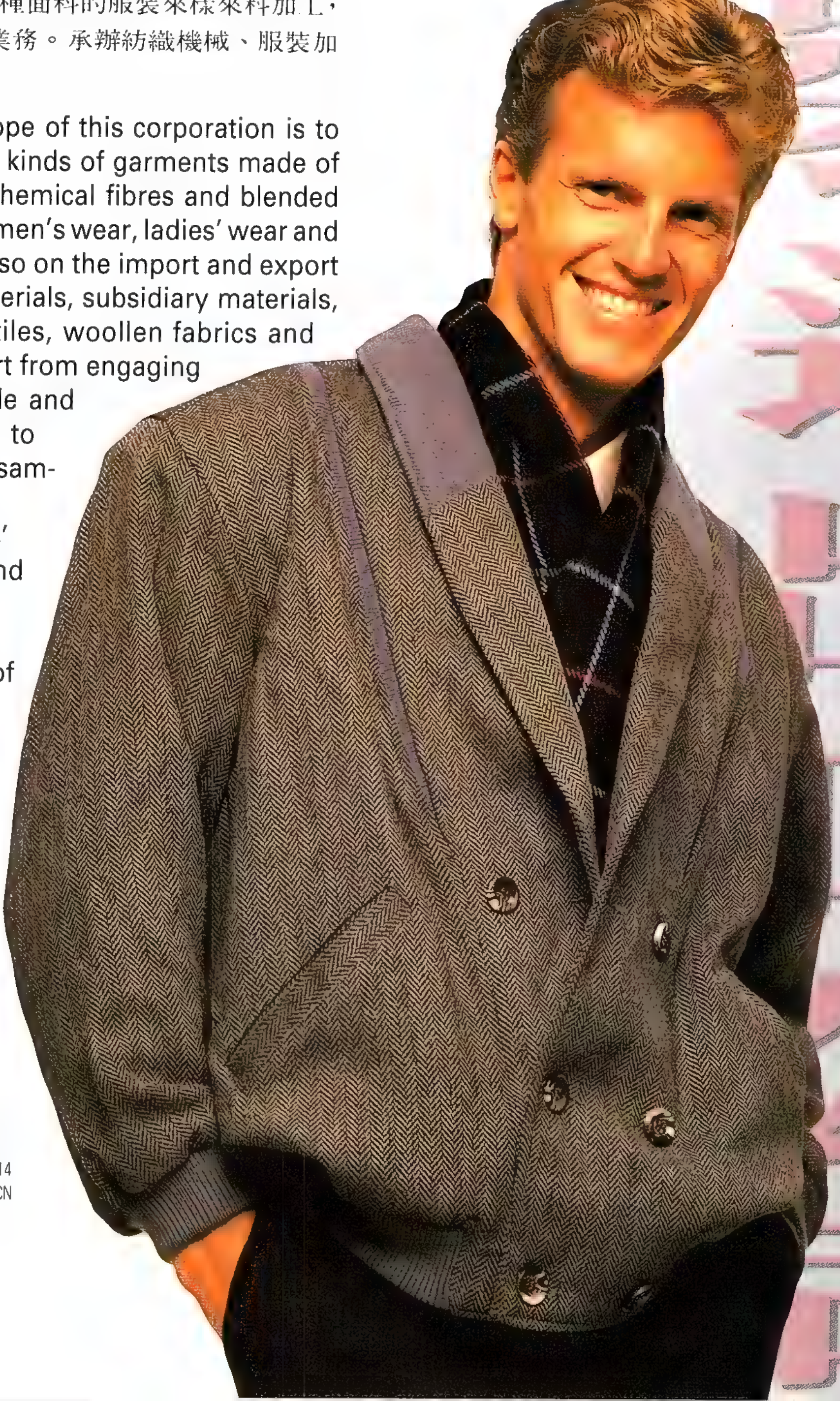

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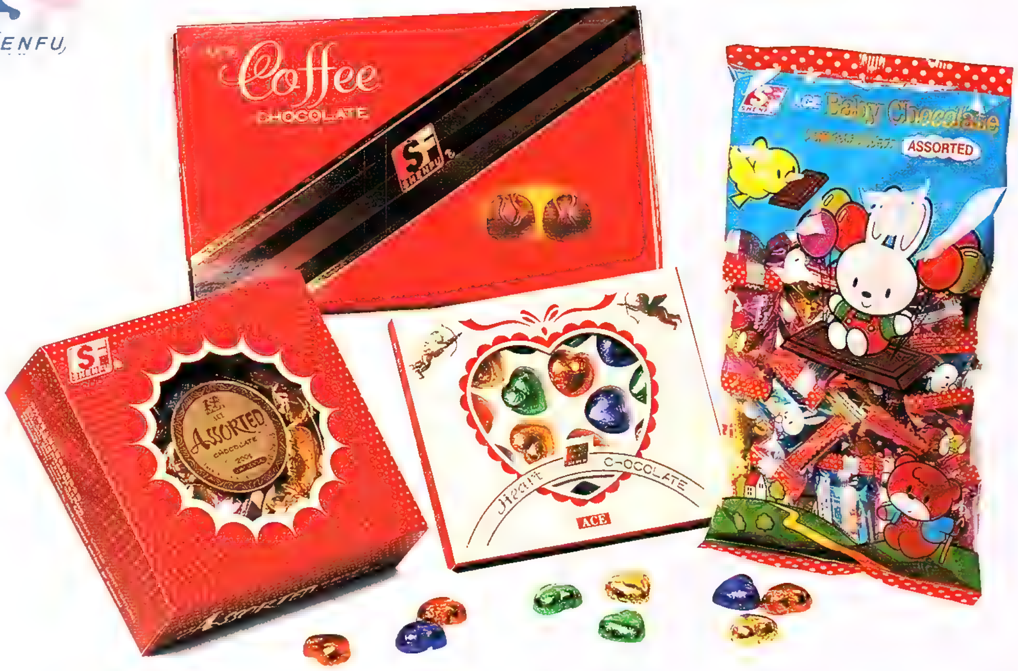
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Paying Tribute to Luo

Once every twelve years, during the Year of the Horse, the Yi tribe of southern Yunnan Province celebrates its legendary hero and tribal founder Ah Luo (or Along). The splendour of the festivities more than compensates for whatever they may lack in frequency.

The tribesmen of several stockaded villages had gotten together to organize last year's events held on the fifteenth day of the first lunar month (February 10) in the Shuiguanchong stockade in Shaochong, Shiping County which lies within the Honghe Hani and Yi Autonomous Prefecture.

"Paying Tribute to Luo", the name for the festival, has its basis in the legends that tell of the origins of the tribe.

According to a Yi shaman, the Yi people believe that their legendary hero and founder was born with immense physical strength. During his life, according to tribal mythology, there were nine suns and eight moons in the sky, the heat from which caused immense suffering on Earth. Ah Luo shot down all but one sun and moon, making human life possible.

In another story, Ah Luo is credited with single-handedly killing evil monsters that caused great human misery. After their death at Ah Luo's hand, the ghosts of the monsters appealed to Yama, the King of Hell, to avenge them, and he agreed. After his own death, Yama turned Ah Luo's limbs into the Luo Grove and his heart into what is now called the Luo Holy Stone — the white pebble in the stone shrine underneath the Luo tree.

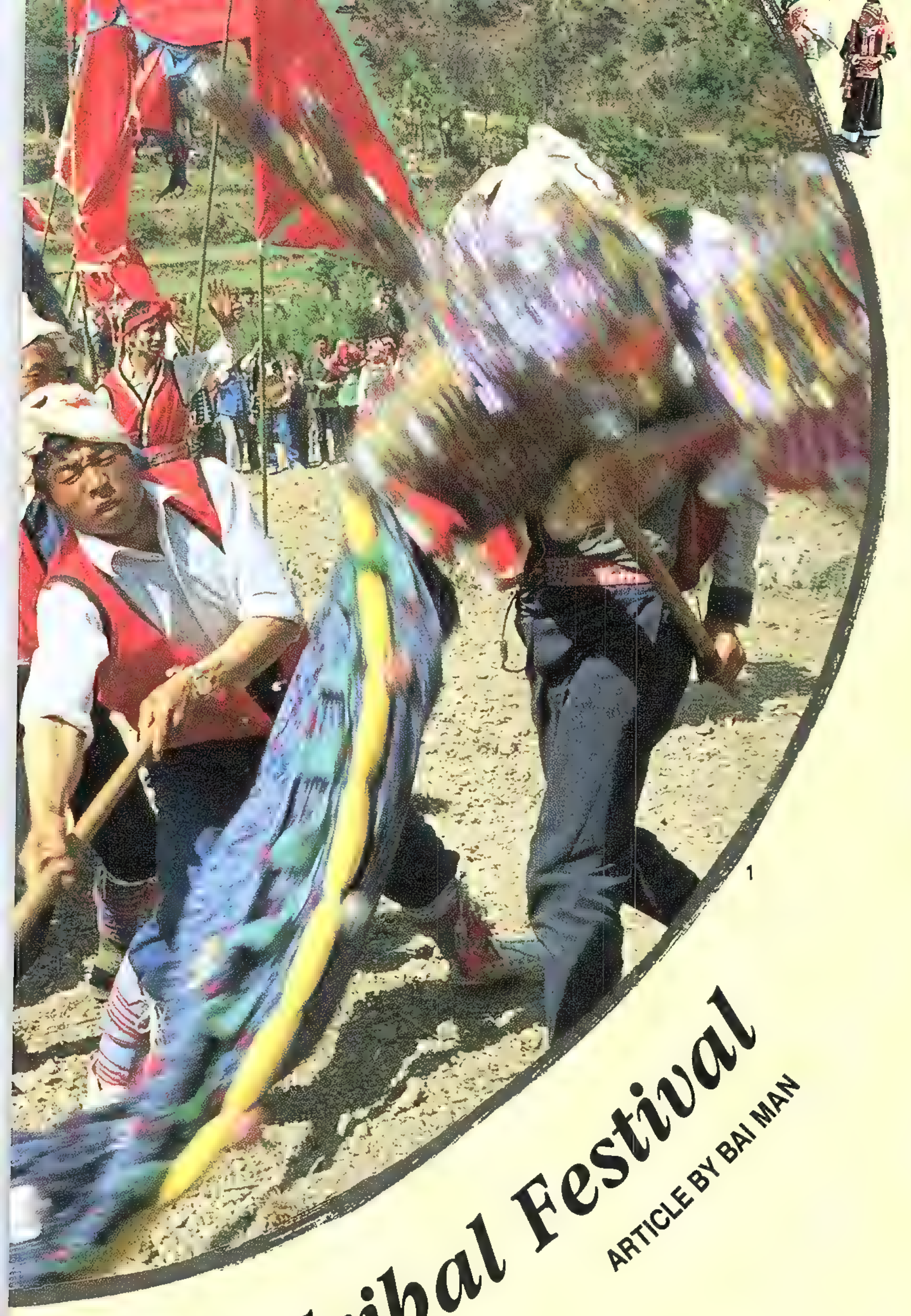
Ah Luo became a god and the site of the festival is where the Yi tribesmen believe Ah Luo became deified.

A number of taboos, many sex related, are observed during the festival period starting with the day that people begin to decorate the area where the events are to take place.

Male tribesmen responsible for setting up the venue arrived at the site ten days in advance, living together as is required. Before leaving home, each man performed personal rituals including bathing, changing into clean clothes and drinking alkaline carbonated water, thus cleansing himself both internally and externally. The men are enjoined from living with a woman during this time and from uttering any obscenities.

During the festival itself, a ritual slaughter of pigs takes place, and, in preparation, no one may eat any meat from the moment of entering the festival venue area. Those conducting the rite must use new cooking utensils polished by a stone mill. The drinking water must be fetched from a spring located about four kilometres from the village. According to the villagers, this water is pure and uncontaminated so long as the water carriers do not meet any women while carrying it.

No one may wear white during the festival period, men who are armed and all women are forbidden to enter the venue which is fenced off with rattan strips. Those twisting straw into rope or sharpening knife blades must use their left hand only. Last of all, when the men, led by a Yi shaman, perform their



1

— A Yi Tribal Festival

ARTICLE BY BAI MAN

daily morning ritual, they must enter facing the front and leave by backing out.

The festival officially begins with the "Sons of Luo" drawing water from Longtan (Dragon Spring) in the middle of the night. Eight Yi tribesmen were chosen from among five villages, having qualified by being virtuous newly married men whose parents are still living and who have suffered no recent family deaths. Lit by the soft light of the moon, the young men drew water from the spring, and then each one picked out a pebble symbolizing the "Seed of Luo" from the bottom of the spring. As soon as they completed their tasks, they were supposed to be at the Ying Luo Grove before the first cock crowed at dawn. Despite the rush, they did not forget occasionally to sprinkle the road and the rocks with water to keep them moist. After reaching the trees, the men stayed hidden to avoid being seen by any of the women until noon when the welcoming team was due to arrive.

The venue is guarded by the Ying Luo Grove made up of 144 small pine trees and 80 small fir trees which form a path leading up to the entrance. The 144 pine trees are arranged in twelve rows with twelve equally spaced trees in each, forming a square-shaped "grove". According to the villagers, the first number of trees in each row signifies the twelve months in a year. The second line of trees represents the fact that the festival is celebrated only once every twelve years.

The trees were linked to each other with straw ropes to allow the welcoming company of Luo to march through. At the end of the fir-fence path was an archway framed in strong round wooden pillars and beams, decorated with brightly hued paper, a name board and flowery patterns.

After passing through the arch, I saw the sacrificial altar. The main altar, built by piling up twelve square tables, stood eight metres above the ground. The tables also symbolize the number of years between festivals. A container holding one hectolitre of grain was placed on top of each table symbolizing the sacrifices to Ah Luo each year for the past twelve years. On the flat roof of the altar sat an oval pebble, a symbol of the reincarnated body of Ah Luo. A little pig was also displayed. The main altar was presided over by an old shaman who was wearing a special sacrificial costume and chanting prayers from the Sutra scripture. Beside the main altar were eleven smaller altars where eleven other shamans led prayers.

The rites began at noon. Young girls wearing the traditional costumes of the tribe lined the two sides of the path leading

Before the programmes actually begin, the leading dragon team, led by a shaman, enters the venue to signify the official start of the festival (1). Young women wearing traditional Yi costumes line the path leading to the entrance to welcome guests (2) (both by Li Yuebo).

2

1

to the altar to welcome participants to the festival. Following the lead of the shaman who decided which team would be the first to enter the venue, dragon dance teams from the participating villages paraded through the pine trees and the archway and gathered around the altars. Directed by their leaders, the teams started to dance, doing their best to compete with each other.

At the same time, representatives of the participating stockades who were responsible for getting a "Luo Egg" for their villages, had all gathered in front of the altars waiting for the go-ahead signal. Suddenly, a three-gun salute was fired, followed by the deafening sound of exploding firecrackers. The chief shaman then went up to the altars and began the rituals with the eleven other shamans joining in the prayers. While the chief shaman was reciting Sutras glorifying Ah Luo, the other shamans were leading participants in praying for longevity and an abundant harvest.

After saying the prayers, respected elders from the different villages started to wash the Luo Holy Stone and the pebbles brought back by the "Sons of Luo" using water from the Dragon Spring. It was only then that the eight "Sons of Luo" came out from their hiding places carrying gifts to sacrifice to their ancestral hero, asking from the "Seeds of Luo" the blessing of many descendants. After that, each elder took back the "Seed of Luo" pebble belonging to his village and placed it in a pagoda-shaped sedan with walls made of layers of brightly coloured paper glued to a wooden frame. The pebbles were carried back to the different villages, and the activities of the first day of celebration drew to a close.

The second day of the festival featured even more exciting programmes with traditional tribal martial arts and dance performances. Women were no longer restricted from entering the venue. Young women from the different Yi stockaded villages, starting at the break of dawn, dressed themselves in tribal costumes embroidered with colourful traditional patterns and hurried to join the celebration.

A gun salute sounded again around noon and the dragons representing the different villages began to perform their dances. Suddenly, dragons with yellow, black, green and white scales were all dancing at the same time soon joined by the audience. It was almost sunset when the tribesmen began to go home, ending the second day of the festival.

On the third day, led by the elders, twelve shamans hauling a big jar with steaming sticky rice cooked in water from the Dragon Spring visited every family in the villages. They rolled the rice into round balls, and each family received one. Besides giving out the rice balls, the shamans also erected a young pine tree with a bird's nest on a branch in the middle of the courtyard of each house. The bird that lives in such a nest does not eat grain and is a Yi tribal totem. The shamans danced and sang round the tree while ringing bells to pray for fertility for the family. ⊂

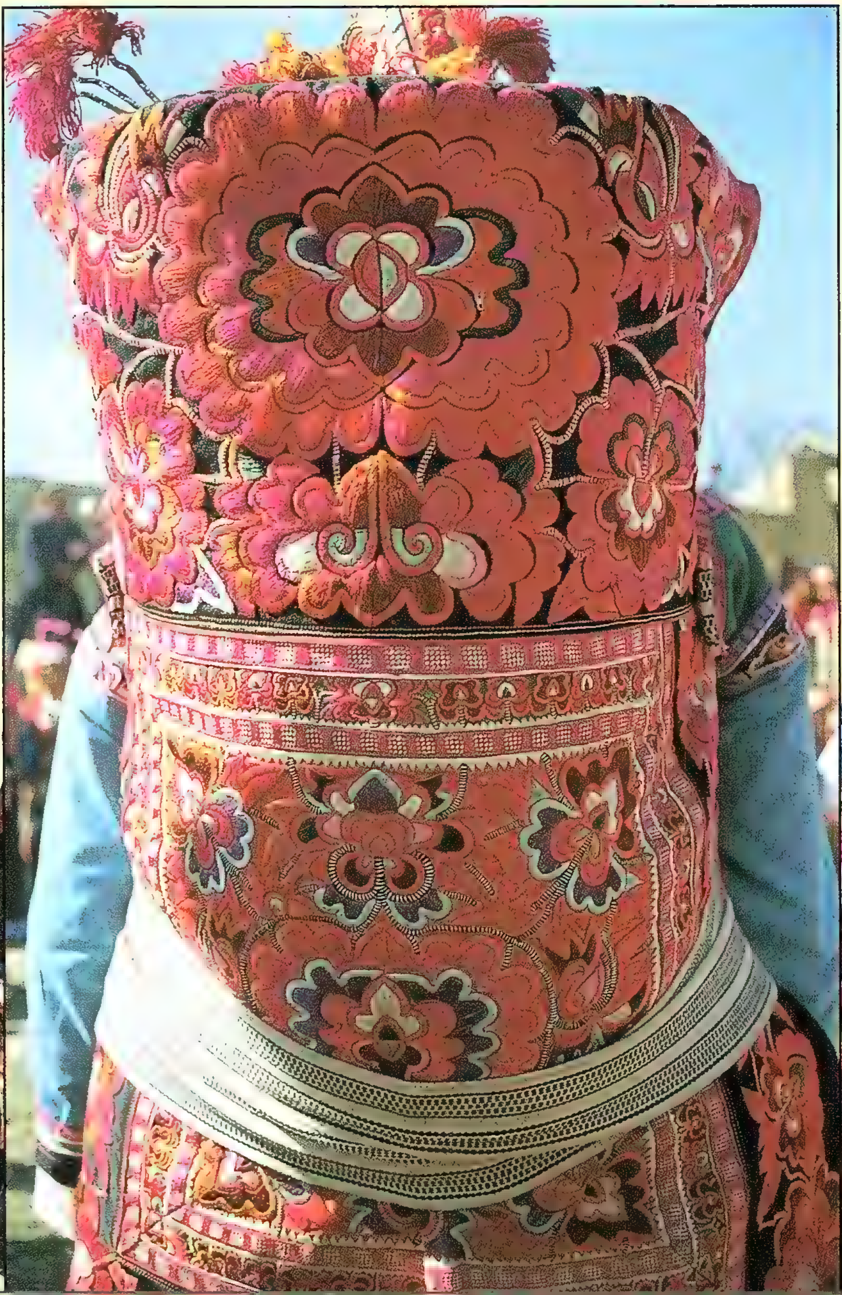
Translated by Ursula Yeung

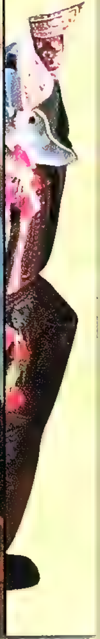
2

3

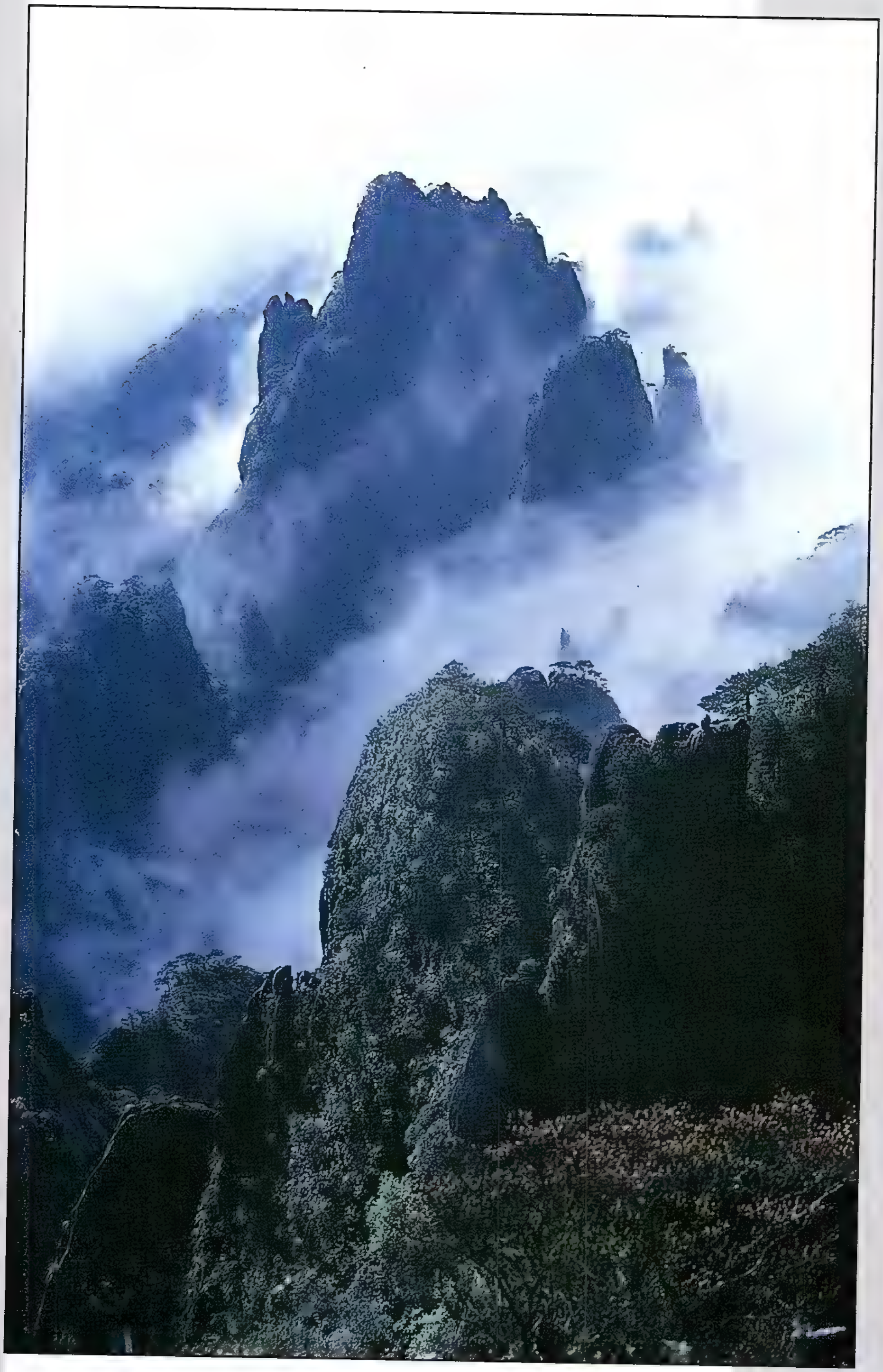
The main altar is built with twelve square tables to symbolize that the festival is celebrated only once every twelve years (1, by Cui Mengqiao). The shamans entering the sacrificial venue (2). The ancient prayer books from which shamans read and recite prayers during the rituals honouring the Yi tribal hero, Ah Luo (3) (2 and 3 by Ou Yansheng). The magnificent patterns on the baby carriers used by the women of the Yi tribe (4, by Li Yuebo).

4





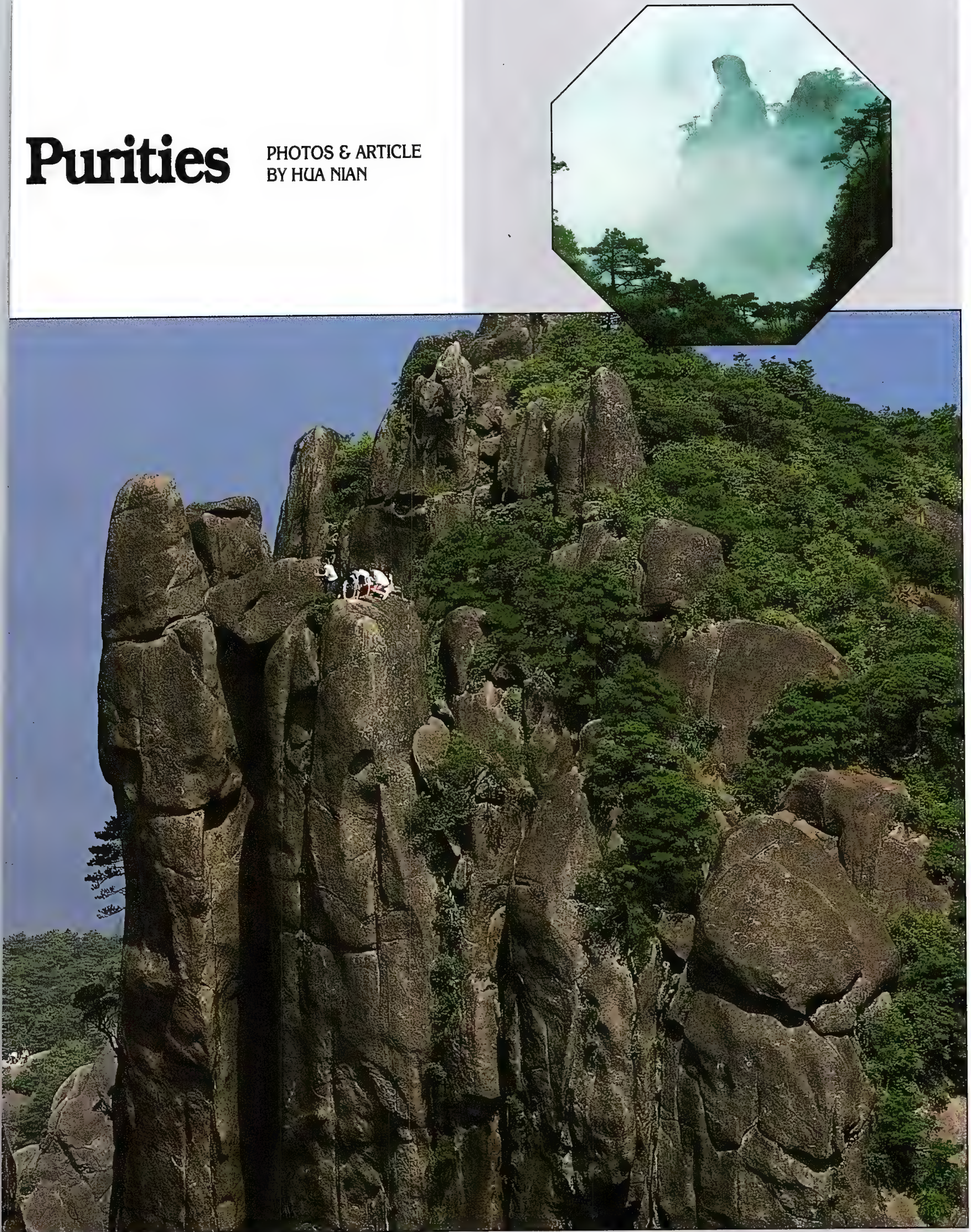
Climbing the Mountain of the Three



Shrouded in mist and clouds, Mount Sanqing does resemble Anhui's Mount Huangshan (by Xu Jinghui).

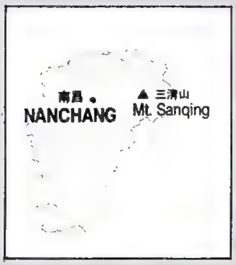
Purities

PHOTOS & ARTICLE
BY HUA NIAN



Imposing rocks which make the climb difficult (above); and the Goddess Peak (top, by Wang Weiyan)

Golden toads are a famous subject in Chinese legend (by Shu Hongguo)



Sanqing Mountain, the Mountain of the Three Purities, is the sister mountain to the better known Mount Huangshan, and, like Huangshan, it is one of seventy-two Taoist sanctuaries in China. Mount Huangshan, however, is famous as a scenic and historic spot whereas Sanqing Mountain does not even appear on most maps. However, with a bit of determination, I found Sanqing Mountain and Yujing, its highest peak, right at the border between Yushan and Dexing in northeastern Jiangxi Province.

Recently, Sanqing Mountain has been rediscovered as a scenic area of national importance, and for the past three years I had wanted to make the climb. Finally, I got the chance to climb a mountain that is not only beautiful and rugged but which has historical significance as well.

The Peak Among the Clouds

The Zhejiang-Jiangxi Railway took me to Shangrao, and from there I took a two-hour bus ride to Xiangboqiao, the southern entrance to Mount Sanqing. I put up at the Sanqing Hotel for the night, and the next morning I began my precipitous ascent.

Much to my surprise, my guide turned out to be a man in his sixties, too old, I thought, for these mountains. I could not have been more wrong. In his early life he had been not a mountaineer but an intellectual, but eight years ago he became so intrigued by the mountain that he went to live there. Since then, he has become known as the Old Man of Sanqing.

He gave me details about the climb, and what I soon realized was that I would need the legs and stamina of a mountain goat. Ahead of me lay some 8,000 stone steps, the equivalent of 400 flights of

These thick roots prove to be very useful.

stairs. Yet how could I complain when my much older companion was taking it all in stride. And so, we started up.

The stone trail we were following had been cut into a narrow valley below Tiyun (Cloud Ladder). The ladder, or so it seemed that day, had climbed too far as the clouds overhead obscured the peak from our view. We kept on, passing through dense virgin forest and across crystal clear mountain springs, following in the steps of the Taoists of long ago.

We had walked only a short distance when the rain began to fall. Despite my physical discomfort, I was happy about the rain because I knew that when it was over and the skies had cleared, the varied and changing cloud formations would create a fantastic backdrop for the mountains. An opportunity like this was almost more than a traveller could ask for.

There are few villages in the region due to the steepness of the mountain and the difficulties this presents to would-be builders. However, at about the 1,300 metre mark, we came to Rishang (Sunrise) Villa, where we spent our first night. We also spent the rest of the day indoors due to the heavy downpour, letting our clothing dry and enjoying the view of the mountains in the rain.

Rishang Villa stands between Tiyun Peak and Nan Qingtianmen (Southern Purity Heavenly Gate) Peak, two precipitous cliffs guarding the valley below. I stood at my window watching these peaks as one cloud after another appeared suddenly, engulfing the peaks. Hoping to improve the view, I opened the window, but instead, my room filled with mist. Although I quickly closed the window, the cold damp air kept invading my room through the cracks. That night, I literally slept among the clouds.

The Peak of Steep Cliffs

The next morning, the wind was still blowing and it was still raining. The mountain tops appeared and

Atop the southern peaks (above, by Wang Weiyan) and setting off to see the sunrise (right)

disappeared at the whim of the clouds. Despite the weather, we pressed on eastward, keeping to our original schedule to visit the scenic spots that are concentrated in that area.

We walked for nearly an hour passing through a deep valley. Then, as we climbed yet another peak, the rain stopped. The mist gathered itself into a curtain, parting bit by bit to disclose the southern peaks, now clear and sharp in the sunlight.

We reached Yutai (Jade Terrace) at about 1,500 metres above sea level. To the west lay Yujing Peak, rising above the many smaller peaks which surround it. One of these, Yuhuangding (Jade Emperor Summit), although not as high, certainly presents its own challenge to climbers. It is so steep that only the tiniest patch of level ground is available to those who reach the top. Watching several people scrambling for space and the view from the peak, I could hardly imagine how they had managed such a steep climb and then, having reached the top, how they could stay there.

The Python Emerging from the Mountain

It is said that you cannot know Mount Sanqing without visiting its southern range which, indeed, offers many different and unusual vistas. Here you find strangely formed rocks, some in the shape of animals, human figures or deities. The most splendid of these is probably Nüshen (Goddess) Peak.

As we descended from Yutai Terrace, we got a side view of Nüshen Peak, which resembles unmistakably a woman in deep meditation. She holds two very old pine trees that look like a bouquet of flowers in the lady's hands.

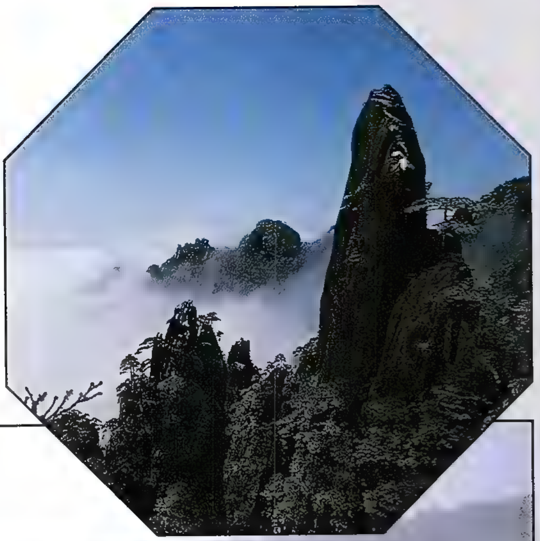
Nearby is a stone forest, its granite outcroppings standing tall and parallel to each other. Described as 10,000 jade tablets, they do in fact resemble the jade tablets used by the imperial scholars of old.

Further west there is a 120-metre-high hill that looks like the head of a snake with a slender waist and slightly bent elongated body. Popular local legend says that it is a python, but to me it looked like a deadly cobra sticking out its forked tongue.

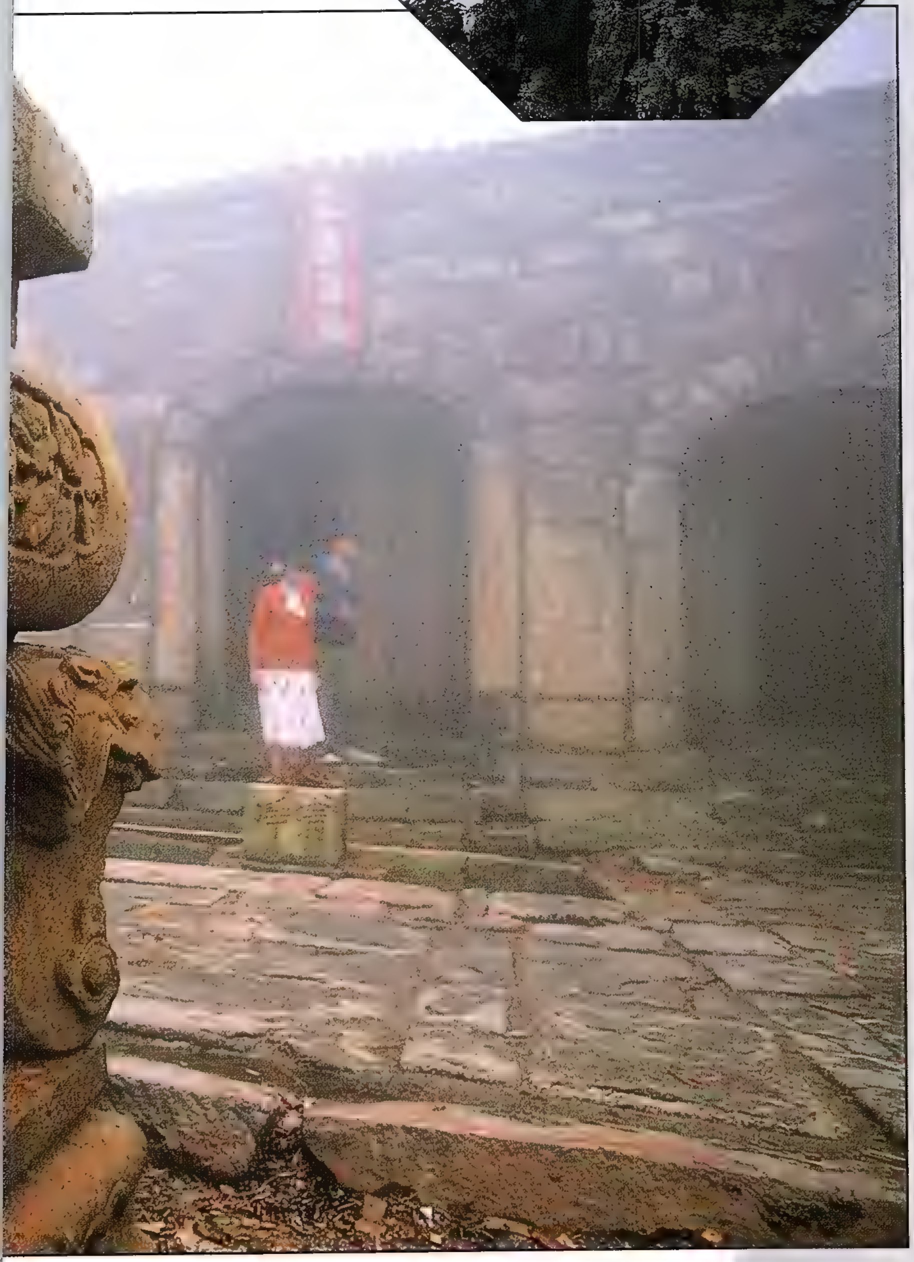
By now, it was almost noon. We had our lunch just below Woshe Peak, which looks as if it is about to fall over. The restaurant where we ate is called Python Reception Centre, but despite its name, there were only human beings in attendance.

After lunch, we tackled Yuhuangding and tried to scale the summit. I found this task nearly as difficult as ascending to Heaven on foot. We found, however, that there were tree roots, sturdy and dependable, upon which we could rely during the arduous climb. It was well worth the effort.

Stone deities (left) in the back hall and a stone incense burner (above) are among the few relics left in the Sanqing Sanctuary.



The peaks lightly covered in snow (right, by Li Xinhua) and a Taoist nun praying to her deities (far right)



Jade Purity Realm

It was now the third day out, and my legs and waist had begun to ache. Still, I wanted to climb to the top of the main peak, a great challenge to me as I still had to climb 3,300 stone steps beyond the Heavenly Gate. The path here was even steeper than the previous ones. As I approached the main peak, I felt as if I were walking on a precipice. What amazed me was how the path had been built in the first place.

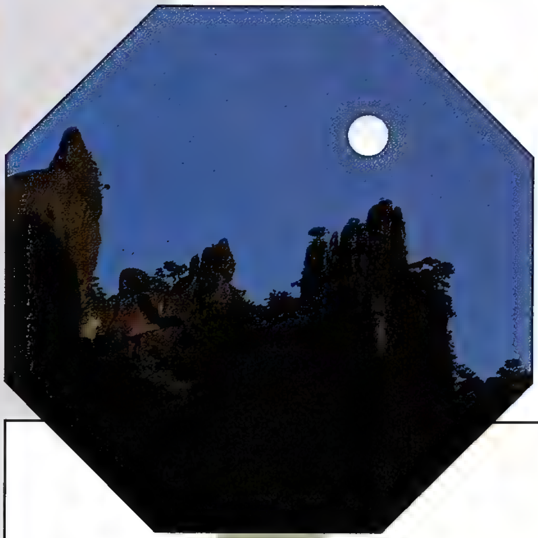
After an hour, I finally reached Yujing Peak. I was panting and gasping for breath, but I felt a sense of pride in having attained the summit after so difficult and strenuous a climb. Except for one large rock appropriately named the 'Ascending Heaven Stone', all the mountain tops were beneath my feet.

To the south of Yujing Peak is a narrow 1,000-metre-long valley, opposite which are the Three Penglai Peaks. It was with great caution that I made my way towards the southernmost cliff, but as I looked straight down for a moment, I sensed more danger than I was willing to risk just to take a few photographs. The wind actually made me sway and I began to feel dizzy. Reluctantly, I beat a retreat to a safer place.

A Taoist Sanctuary

From the main peak I headed northward and found myself descending the path, greatly relieved that I was heading down this time and not up. I doubled my pace in order to get to Sanqing Fudi (The Sanctuary of the Three Purities).

The sanctuary is named for three celestials of Taoism: Jade Purity, Supreme Purity and Great Purity. According to local legend, each year at the beginning of the eighth lunar month, the Jade Emperor holds a meeting in the Three Purities Sanctuary that is attended by all the celestials.



The Mountain in moonlight (left); people living on Mount Sanqing use ancient coins to play a local domino game (far left).

The sanctuary sits on a small plateau at about 1,500 metres above sea level. It is built on a huge rock that looks like a tortoise, and the Sanctuary itself is filled with places of worship, stone sculptures and pagodas. At the entrance to the Sanctuary grounds are statues of the Three Purities, standing as if in welcome. To my surprise, however, there is a Buddhist God of Mercy or Avalokitesvara enshrined in the back hall alongside eighteen arhats which are placed there as well. The Temple of the Three Purities is not a large or imposing place, but one cannot help but be impressed by its ancient stones.

Mount Sanqing has been described as the main celestial peak of the Yangtze River. It is intimately related to Ge Hong,* the so-called Celestial Old Man. According to history, between 357 and 361, during the Eastern Jin dynasty, Ge Hong and the famous necromancer Li came to Sanqing to practice alchemy – not for gold, but to find a formula for making human beings immortal. Although they did not succeed, from that time on the Three Purities Mountain has been a holy place of Taoism.

Throughout the Tang, Song, Yuan and Ming dynasties, some 10,000 believers a day flocked to Mount Sanqing to practice Taoism. Two sects, the Pure Integrity Sect (whose believers entered the priesthood) and the Celestial Masters Sect were both established here. During the temple's most prosperous periods, alchemists from the provinces of Zhejiang, Jaingxi, Anhui and Fujian gathered in the collegial atmosphere of the Sanctuary to practice their art.

The fortunes of Mount Sanqing declined along with those of Taoism when Qianlong (reign dates 1736-1795) fostered Buddhism and discouraged Taoism.

Now, two centuries later, only some stone relics and a ruined site remain, all in urgent need of repair. However, even today, a few Taoist priests, both male and female, still live here. They and the stone incense

On the 15th day of the first month of every lunar New Year, during the Lantern Festival
blessed spot to pray for good fortune (by Liu Pengfei).

burner in the hall stand as testimony to the believers who used to listen to sermons so very long ago. The incense burner is a truly remarkable piece. It stands as tall as a man and was carved from a single slab of granite. Its four legs contain images of an odd looking supernatural animal which resembles the Thunder God. However, my guide told me that it is one of the nine sons of the dragon.

While I was in the back hall looking at the stone arhats that stand there, an aged Taoist nun who lives in the temple greeted me and prayed on my behalf to the Taoist deities that are so important in her spiritual existence. Of course, I hoped that her prayers would be answered.

Before dusk, my guide led me to Ziyan (Purple Mist) Rock across from the Sanctuary. It is the spot where Ge Hong attempted to achieve immortality, and now, as then, it offers a panoramic view of the Sanctuary whose layout is in the shape of a Taoist trigram.**

The old man told me that the Sanqing Temple was built against the Jiulong (Nine Dragon) Hill because the hill's front and back resemble the *yin* and *yang*. Taoists believe that the *yin* and *yang* are the opposing forces that keep the universe in balance.

By evening, mist had enveloped the Three Purities Sanctuary. The temple and the historic sites around it, together with the sighing of ancient pines, created a mysterious but harmonious atmosphere. I thought of a couplet written on a wooden board at the main gate of the temple:

During the day the open hall is swept by wind
At dusk, the self-acting gates are sealed up by the clouds.

Translated by He Fei

hich usually occurs in February), the mountain folk gather with their lanterns at a

A stone dragon at the bottom of a pool in front of Sanqing Sanctuary

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*Ge Hong (283-363) was a Taoist priest, theologian, medical expert and alchemist. He favoured the doctrine of cultivation of the inner self through Taoism and of the outer self through Confucianism. He was also a founder of Transcendentalism in China.

**The Eight Trigrams are belived to have been invented by Fuxi, whose ideas were absorbed into Taoist scripture. The trigram has eight basic patters formed by - - and —, the former being *yin* and the latter *yang*. The eight trigrams symbolize Heaven, Earth, Thunder, Wind, Water, Fire, Mountain and Marsh, which in turn stand for the eight directions. The trigrams are used to explain the universe and objects in it. They also act as a guide for alchemists and are a part of the *Yijing* (*The Book of Changes*), which is still used to divine the future.

SPLENDID CHINA by Night

PHOTOS BY PENG ZHENGE
TEXT BY LAM KIN FAI

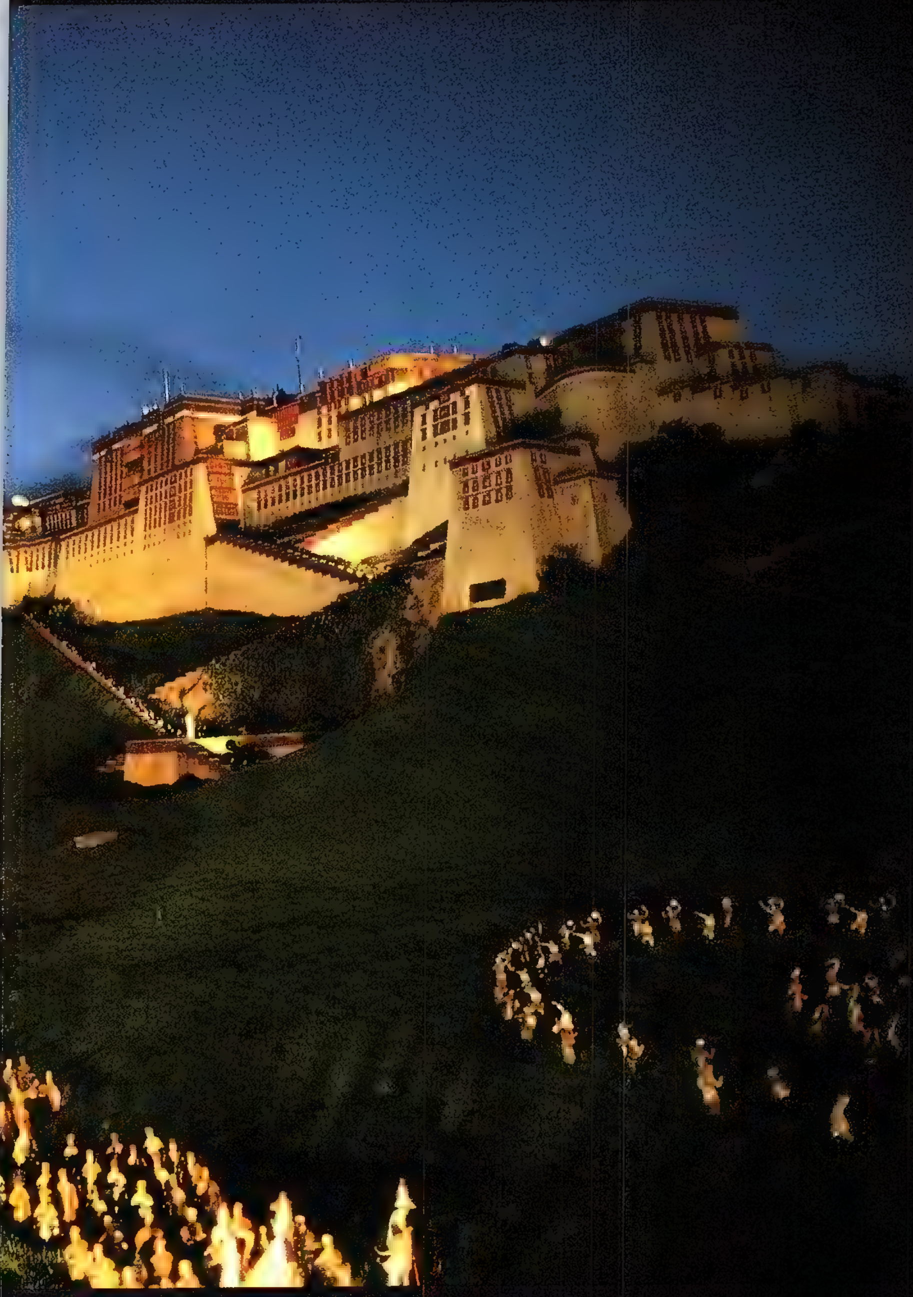
The opening hours of Shenzhen's miniature scenery park — Splendid China — have recently been prolonged into the evening as electric lights have been installed in all the park's scenic spots.

One cool autumn day, at dusk, we got to Suzhou Street intending to have supper before taking a tour round the park. We were enjoying our food when someone cried out. Looking into the direction he pointed to, we found that it was brightly lit outside, and we hurried through our supper to start our visit.

Viewed from outside the entrance, the contours of the complexes of ancient buildings were outlined by yellowish light, which added to our interest. Our first stop was the Potala Palace of Lhasa in Tibet. The miniature palace seemed more magnificent and mysterious than the real one as the real Potala Palace can only be seen during daytime.

The installation of lights had been done with great effort. As many as 200,000 bulbs are used in the various settings. As we walked along the northwestern route, we discovered that the illumination and atmosphere were quite

Photo by Tai Chi Yin



different at each attraction such as the Tomb of Xiangfei (Fragrant Imperial Concubine), the Tianshan Mountains and the Mausoleum of Genghis Khan. Soft lights in the Tomb of Xiangfei revealed a mournful atmosphere; the Tianshan Mountains, reflected in the silvery light, made visitors feel a bit chilly; and it was a different picture in the Mausoleum of Genghis Khan which was illuminated by strong lights which seemed to be a bonfire shining out across the grassland on those who were attending "Nadam" — a lively traditional Mongolian fair.

Occupying a vast area in this park, the Forbidden City, glittering with light, was imposing and dignified. A friend of mine immediately set up his tripod in front of Tian'anmen Gate, preparing to shoot the night scene of the Forbidden City. He joked, saying that he would like to see whether his photos could pass for genuine ones taken in Beijing.

Left: ***Tibet's Potala Place***
Below, left to right: ***Beijing's Forbidden City; the Fragrant Concubine's tomb in Xinjiang; a turret of the Forbidden City; and, Guizhou's Huangguoshu Falls***

Photo by Tai Chi Yin

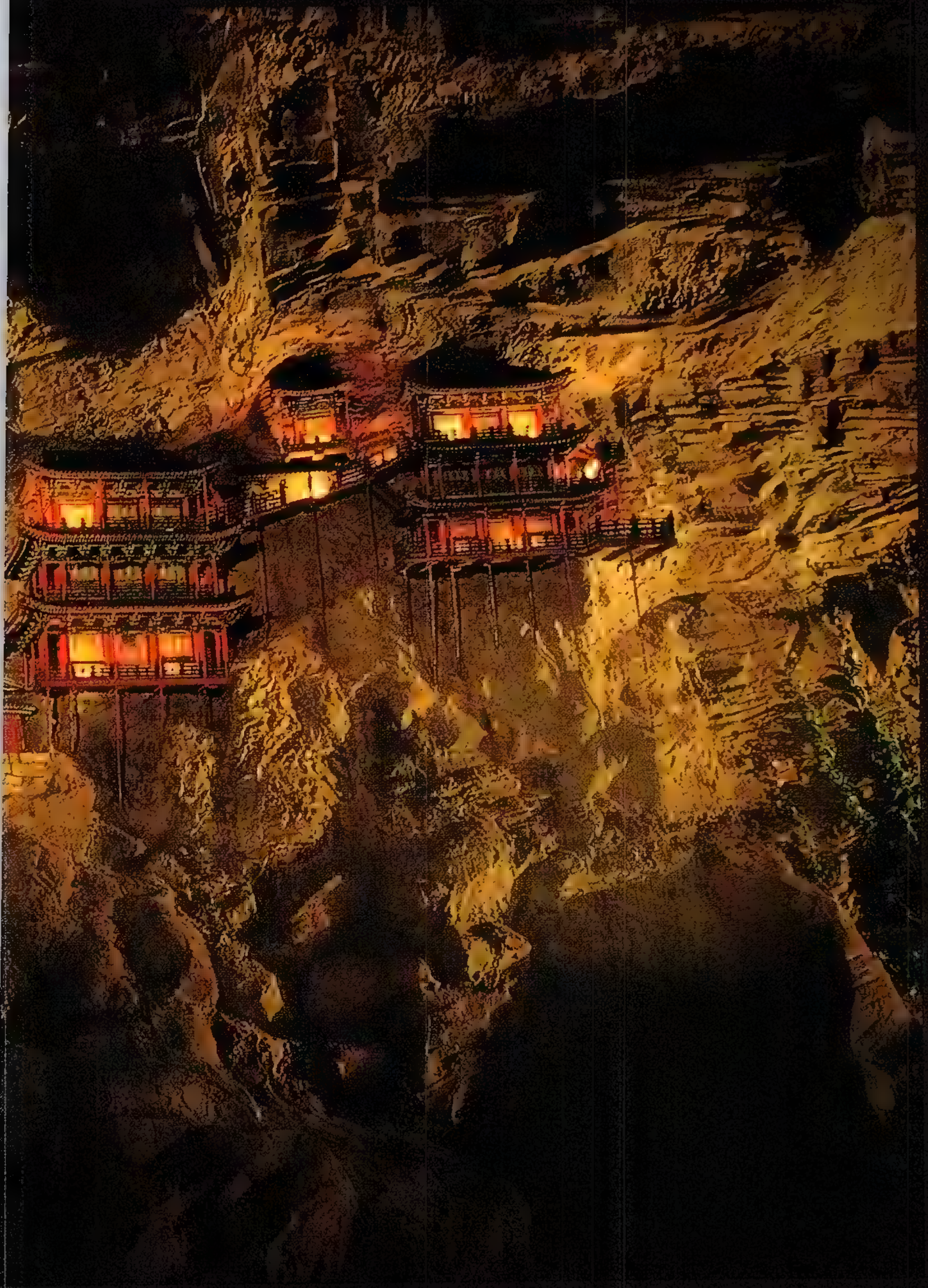
Looking up, I saw not far away from the Forbidden City a winding curve made up of many lamps. It was the Great Wall and it was clearer at a glance at night than it was during daytime.

After viewing several scenic spots, we came to a small theatre where dances of China's minority nationalities are performed every evening. We learned that the master dancers were invited from other provinces and autonomous prefectures. The viewers' seats are in the open-air surrounded by shrubs, like a pergola in a garden. Visitors were sitting under this pergola, watching the performances while enjoying the cool evening air. Many dances were performed that evening. The costumes were especially beautiful. Dancers in dazzling costumes of different minority nationalities came on the stage.

After an hour's stay at the theatre, we went on to see the terra-cotta warriors and horses of the Tomb of Qin Shihuang of Xi'an, the Wooden Pagoda of Yingxian County, Shanxi Province, the Suspended Temple of Shanxi and the Longmen Grottoes of Henan Province.

Each scenic spot had its special feature: the cold and deadly stillness of the

Photo by Lam Kin Fai



tremendous lineup of the terra-cotta warriors and horses in blueish lights, the age-old touch at night of the realistic Yingxian Wooden Pagoda which is as tall as an average adult, the Buddhist tranquility of the Suspended Temple, the inside of which had been illuminated with dim lights, resulting in the appearance of having Buddhist monks living inside, and the serene expression of Buddhas in the slanting moonlight in the not-at-all-small Longmen Grottoes.

Time passed without our realizing it. It was already ten o'clock when we arrived at the roaring Huangguoshu Falls of Guizhou Province. Regrettably, it was time to close the park, and we unwillingly left, walking along Suzhou Street where we joined an army of other travellers who, like us, had managed to see so many of China's top tourist attractions in just one evening.

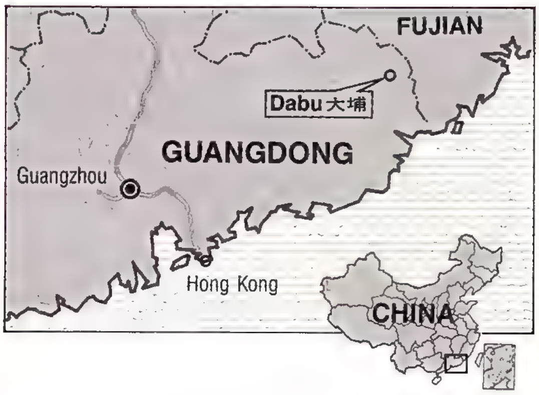
Translated by Chen Jiaji

Left: ***Shanxi's Suspended Temple***
Below, left to right: ***part of Beijing's Temple of Heaven; performers introducing costumes worn by various minorities; inside the Longmen Grottoes of Henan; and, the entrance to the park's version of ancient Suzhou Street***

Photo by Chan Tat Ki

Lantern Fun in Huangtang

PHOTOS BY YONG QIANG • TEXT BY LI QINGYUN



In Dabu County in eastern Guangdong Province they say that anyone who has never seen the Lantern Festival in Huangtang Village has never really seen a lantern festival at all.

Huangtang's lantern festival takes place on the thirteenth day of the first lunar month and it is celebrated with even more gusto than Lunar New Year itself. Although not all family members return to their parent family for the New Year festivities, when the Lantern Festival comes round, relatives living both in and outside the county do their best to be there.

Everybody obviously has to have a lantern for this festival. It is probably due to the length of this tradition that both young and old in the village are very skilled at lantern-making, particularly the girls. Most family productions are rhombus-shaped lanterns of paper on a frame of split bamboo. Usually each family makes a set of four which are arranged in order and suspended from a bamboo pole; family members take turns at carrying it two by two. Lanterns made by individuals can be real works of art, some like palace

lanterns, others painted with beautiful scenes.

When night falls, this mountain village of over six hundred households presents a scene of boisterous activity. Strings of colourful lanterns decorate every household throughout the village, looking rather like luminous fishes swimming through the dark.

The village people first head for the ancestral temple of their own family to worship their ancestors. A lotus lantern one metre high is hung inside each of these small temples while the lanterns made by the family are laid in rows outside. The family elders offer incense and pray, while the younger people and children let off fireworks and firecrackers at the entrance, filling the temple with smoke. The lanterns gleam eerily through the haze.

After about an hour, groups of people then gather by the side of the main road leading from the temples to the village. Several dragon-dance teams demonstrate their skills. As the dragon dancers prance around wildly depicting dragons vying for the 'shining pearl', you can see that they are panting and covered in sweat; they have to be relieved at short intervals.

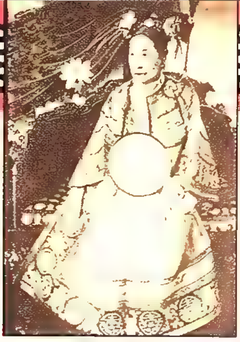
By this time the colourful lanterns already form a queue of over a kilometre along the main road. At the sound of gongs, the lanterns begin to move. What is truly amazing is how the line can move in such an orderly fashion without anybody standing there directing the proceedings. This is because the order of precedence within each family group is observed strictly according to custom.

The leader of each family holds a lotus-shaped lantern, and it is a charming sight to see all the rows of smaller lights following the lotuses as the villagers march towards the far-off hillock which is the site of the village tombs.

After a memorial ceremony for their ancestors, the villagers again split up, and the individual lights 'swim off' in different directions. Strings of lights move towards every household in the village, but you can also see static spots of light which are the sacrificial lanterns lit before the tombs.

Each group then returns to its own small ancestral temple for further ceremonies and to partake of some congee or other snacks prepared in advance. Afterwards, it is back around the village again to visit the other households which have made food especially for their exuberant neighbours. This goes on until dawn when the village gradually returns to normal.

Translated by W. Lau



Empress Dowager Cixi and the Summer Palace

PHOTOS BY MA PEIWEN
ARTICLE BY ZHANG MINLI

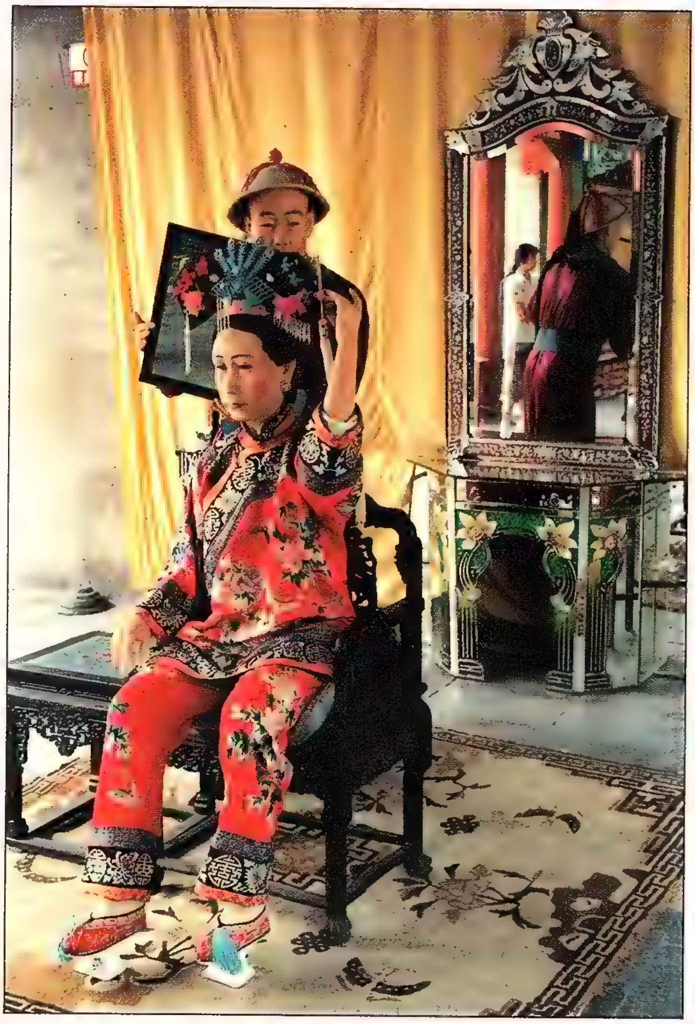
Located in the northwestern suburbs of Beijing, twenty kilometres form the city centre, Yiheyuan, the Summer Palace, is a large park occupying an area of 290 hectares, almost three quarters of which is covered by lake water.

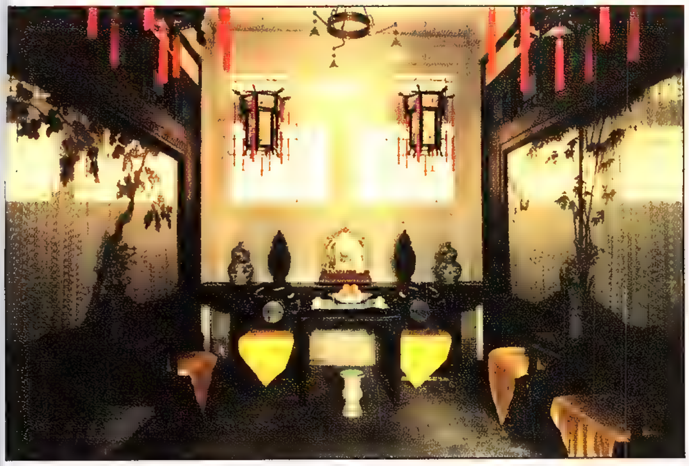
The Summer Palace was rebuilt in 1888 by Empress Dowager Cixi (1835-1908) who spent an enormous amount of money on it using funds appropriated for building China's navy.

Prominently displayed in the Summer Palace is a waxwork figure of Cixi. During the reign of her son Emperor Tongzhi (reign dates 1862-1874) and her nephew Emperor Guangxu (reign dates 1875-1908), the empress dowager held court from behind a screen for more than forty years. This was a difficult and remarkable period which included such events as the Taiping Heavenly Kingdom (1851-1864), the Yihetuan Movement (the Boxer Rebellion) of 1900 and the invasion of China by the Eight-Power Allied Forces in 1900.

Standing behind the figure of the empress dowager and combing her hair, is another waxwork figure, that of Li Lianying, her favourite eunuch. It is said that she was quite particular about her appearance and had her hair styled several times a day. However, the styles created by her hairdressers usually failed to satisfy her, and, in fact, often irritated her. Knowing this, Li Lianying, not yet the empress dowager's hairdresser, hit upon an idea. Purposefully going from place to place, he obtained the skills necessary to dress the hair of women from rich and influential families.

Top left: Empress Dowager Cixi in the Summer Palace, 1903. Below: Waxwork figures of the empress dowager and the eunuch Li Lianying, said to closely resemble the real people, were designed according to historical records of Cixi's life in the Summer Palace.





The lounge of Chief Eunuch Li Lianying, a favourite of Cixi. The chairs that are covered in yellow satin signify that the empress dowager once sat on them. This room is in the Study of Everlasting Longevity.

Li even went to brothels in his search for hairstyling techniques and the latest fashions. After mastering these skills, Li Lianying took the plunge and had himself castrated in order to become a court eunuch, and once a member of the imperial court, he begged to be allowed to comb Cixi's hair.

He began to create such novel styles for her that he soon became her favourite. In order to ingratiate himself even more, Li Lianying would hide the hairs she lost by tucking them into his sleeve while at the same time making flattering remarks about her dark and shiny hair, which gratified the empress dowager. He finally became Chief Eunuch of Cixi's court, a great honour for him.

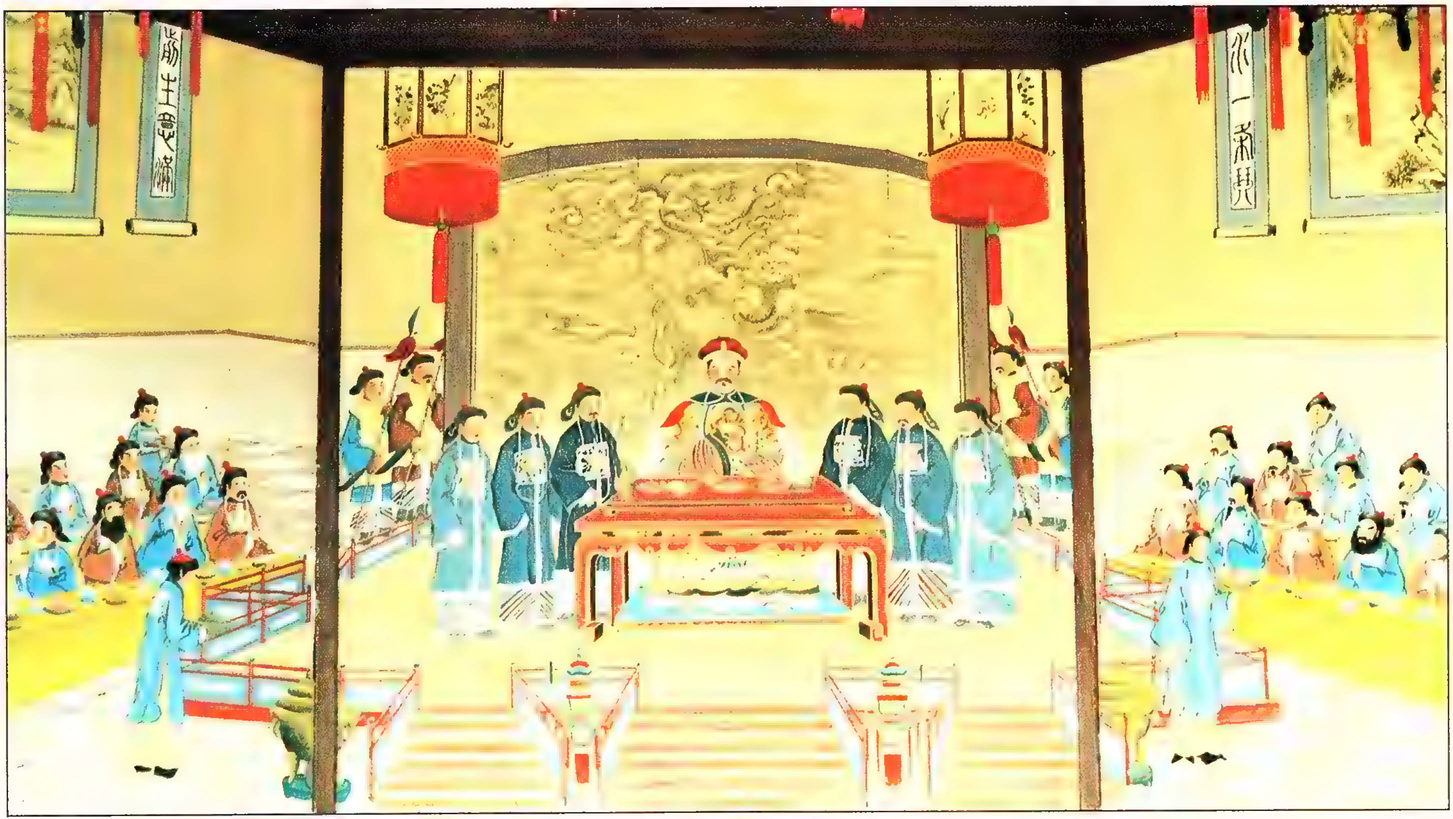
Leshoutang (Hall of Longevity), Cixi's residence, covers an area of more than three thousand square kilometres and contains forty rooms which, along with a maze of corridors, forms a complete architectural complex. In the centre of the main hall stands her throne. To the west of the throne stands a blue and white porcelain fruit plate used as a fragrance stand for the empress dowager.

The eastern suite of the Leshoutang contains robing rooms, and Cixi was as fussy about her clothing as she was about her hair. For example, the patterns of her robe changed with the seasons: peonies in the spring, lotus in the summer, chrysanthemums in the autumn and plum blossoms during the winter. Each time she had herself dressed, her maids would parade dozens of outfits in front of her for her to choose what she would wear, and sometimes as long as half a day passed before she dressed to her satisfaction.

The west wing holds Cixi's bedroom where the imperial bed, quilts and even the mosquito netting exist as they were in Cixi's lifetime. The dominant colours are yellow, a colour used exclusively by royalty in China, and purple, historically the colour of royalty in the West. It is possible to speculate why Cixi used these two colours together. Perhaps it was a suggestion of harmony.

Leshoutang connects with Yongshouzhai (Study of Everlasting Longevity) where Li Lianying lived. The arrangement was for Cixi's benefit so that she could chat with Li after supper. In his anteroom are several chairs all covered with yellow satin, which were reserved for the empress dowager's exclusive use. Luckily, she did not sit on every chair, otherwise, other guests would have had to stand.

Shoushanfang (Longevity Dining Hall) provides eloquent proof of Cixi's opulent living style. Although called a dining hall, it was, in fact, a complex of eight compounds containing more than one hundred rooms. As many as 128 people, including the head eunuch, cooks and servants prepared food and drink exclusively for her. The five food houses, one each for meat, vegetables, rice, snacks and pastries, employed not only cooks but serving staff as well.



This painting shows a scene in the Longevity Dining Hall where emperors gave banquets and enjoyed their own meals.

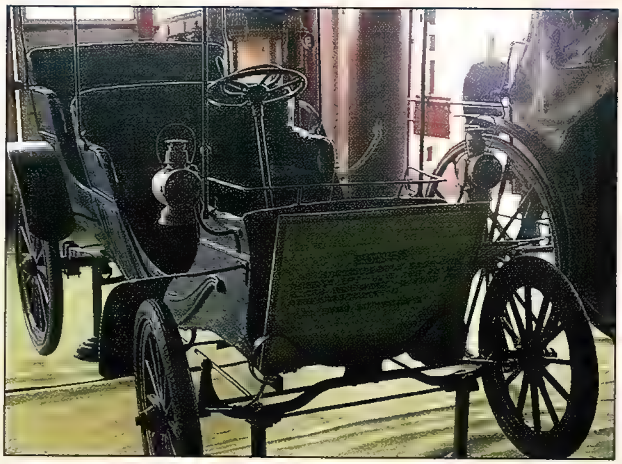
The Summer Palace stage where many operas were performed

The daily cost of just her meals was over one hundred taels of silver, and her ostentation and extravagance surpassed all the emperors of the Qing Dynasty.

The empress dowager had her meals at fixed hours: breakfast at six, lunch at twelve and dinner at six in the evening. Before the start of a meal, servants from each house first put the food into the light yellow carved wooden food holders, each painted with two dragons playing with a pearl. The food holders were then passed through the hands of several hundred eunuchs before reaching Cixi.

The three-stage theatre in Deheyuan (Garden of Virtuous Harmony) was the empress dowager's private theatre. She was a great opera fan and sometimes read the libretto while watching an opera so that she could point out to the actors any mistakes they made during the performance.

In some ways, her love of opera was an even greater hardship for her officials than for the actors. Each time she watched an opera, she would summon some of them to the theatre to keep her company. This was regarded, at best, as a somewhat dubious honour since the officials had to kneel on the open ground in front of the stage during the entire performance regardless of the weather. As a result, when it became known that Cixi planned to watch a performance, almost all her officials would pretend to be sick and ask for leave or would send their families in their place. To stop this practice Cixi issued an imperial edict forbidding a substitution to be made when one was awarded the "honour" of watching an opera in her company.



A 1898 Mercedes Benz, a gift to Empress Dowager Cixi, was the first foreign automobile in China.

Various of Cixi's personal possessions are on display in the Summer Palace. One of these is an 1898 Mercedes Benz, the first foreign car in China, a gift to the empress dowager from Yuan Shikai. But whether Cixi ever had a ride in it or not is something we shall probably never know.

Translated by Chen Jiaji

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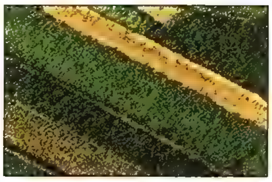
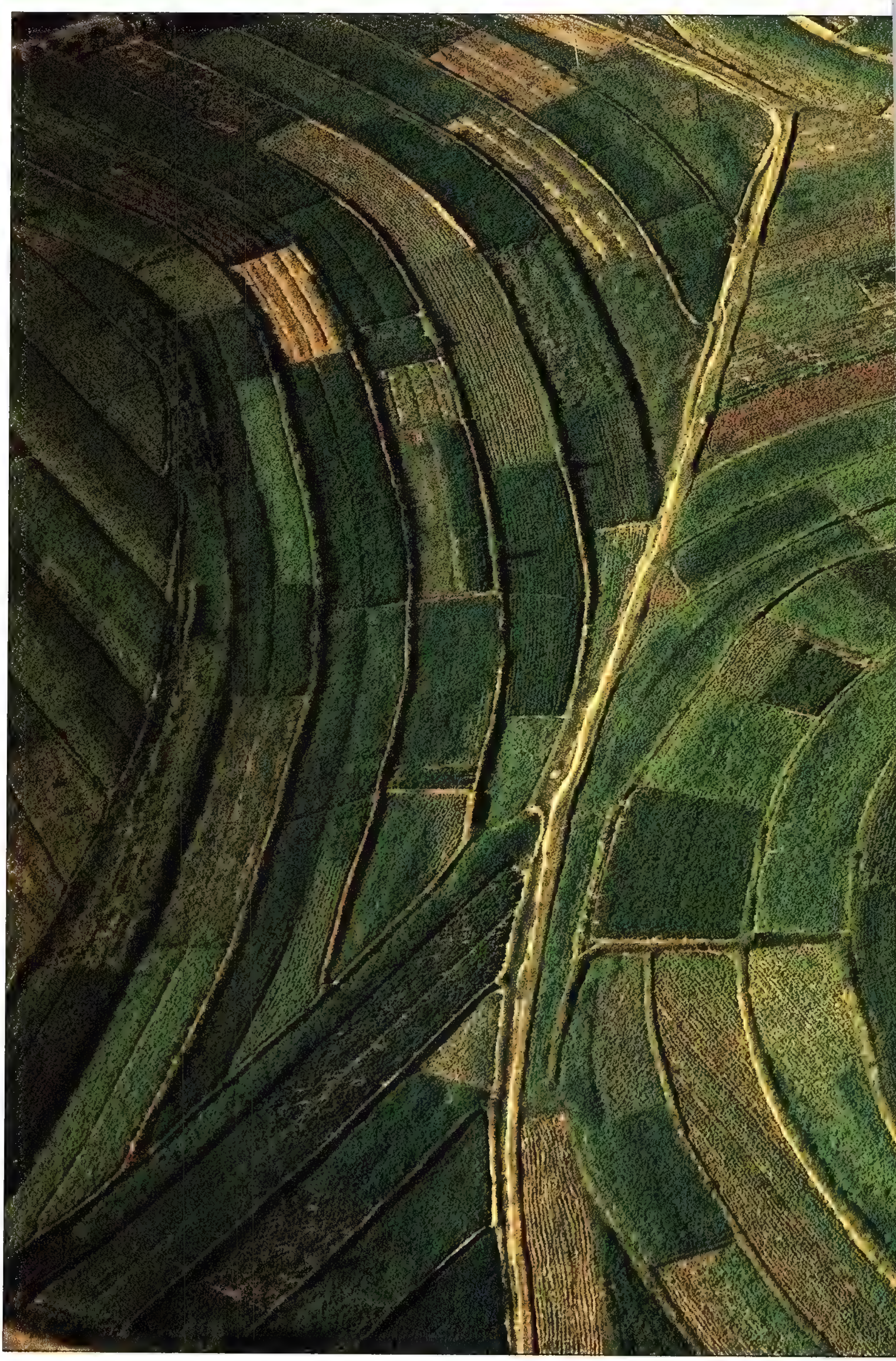


PHOTOGRAPHER'S
GALLERY

Spring has come again to the fertile Lake Poyang district in northern Jiangxi Province. With its endless dance through time, the familiar rhythm plays to the simple folk of the fields, playing the music which tells them to plough and plant, and plant and plough again with an

Photographer:
WU DONGSHUANG

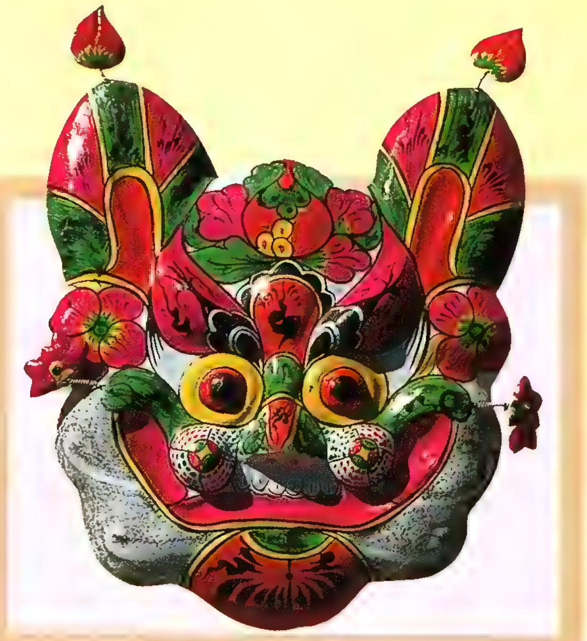


unchanging beat. They work to this rhythm till their faces turn black and their hair turns white. This view from the air shows the beautiful patterns made by the fertile fields as they put forth their first shoots in the gentle spring weather.

FOR THE
COLLECTOR

The Clay Figures of Fengxiang

PHOTOS BY CHAN YAT NIN

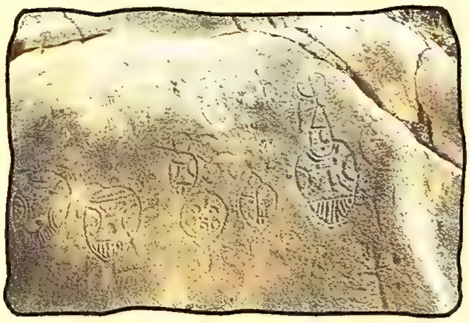


Liuying Village in Fengxiang County lies some way west of Xi'an in Shaanxi Province and is famous for the production of coloured clay figures. According to the local historical records, Fengxiang has been involved in the production of clay figures for over three hundred years. There is even a story which dates back further to the founding of the Ming Dynasty to the days of the Emperor Taizu, who reigned from 1368 to 1398; it is said that after he had established his kingdom and dismissed his military, some of the soldiers stayed on at their place of dismissal, which was the number six camp *(liuying)*. They made a living as farmers, and while they were not working on the fields they put to use their former knowledge carried with them from Jiangxi Province, and produced some ceramics. They began by making clay figures to sell during festivals such as Chinese New Year, and gradually this evolved into a folk art with its own unique style.

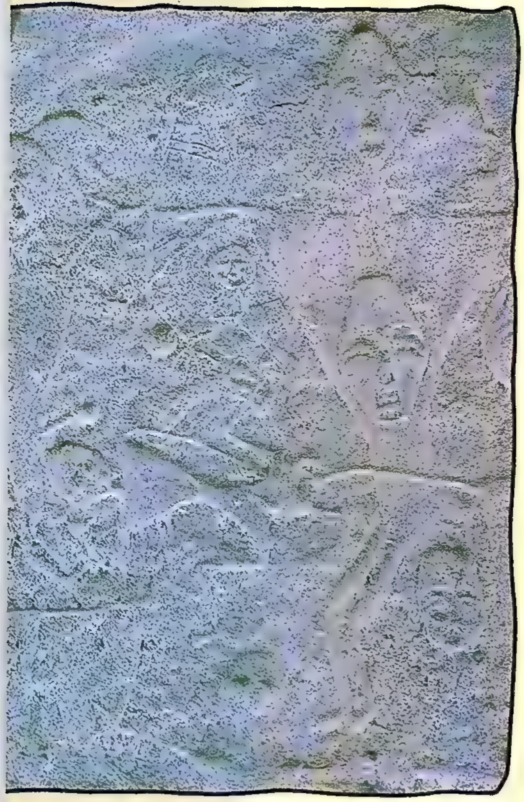
To produce one of the clay figures, layers of fine clay are moulded on to a body of ordinary clay, and this is eventuallly discarded. Then, the bright colours and final gloss are applied. The colours applied are usually bright red, deep green, magenta, light yellow, light green and white. Some of the designs are outlined in black which serves to intensify the brightness.

Some of the more serious figures are models of the gods of longevity and good fortune, and there are also the literary examples of the Monkey King and other characters from *Journey to the West*. However, the most popular are the hanging masks of tigers, figurines of tigers, lions, bulls and puppies. While these are enjoyed for their pretty designs, they are also used as good luck charms to drive out evil and keep harm at a distance. The lotus, peony and pomegranate motifs are a pleasure to have in the home as well as giving the added security and protection. For example, a seated tiger is a common gift from a grandmother to her one-month grandson, offering him some safety as he makes his start in the world.

Ancient



In the Helan Pass of the Helan Range along Ningxia's northwestern border are rock paintings of human faces carved by northern nomads as early as before the 8th century B.C. (by Wu Wenbiao).



This is one of the sexually explicit pictures found in Hutubi in Xinjiang's Tianshan Range. On the right is a tall male whose erect sex organ points to his right between the spreading legs of a much smaller female figure in a skirt. A man's head is painted on his belly, and one interpretation says that this is a depiction of the man's role in fertilization (by Shen Changyong).

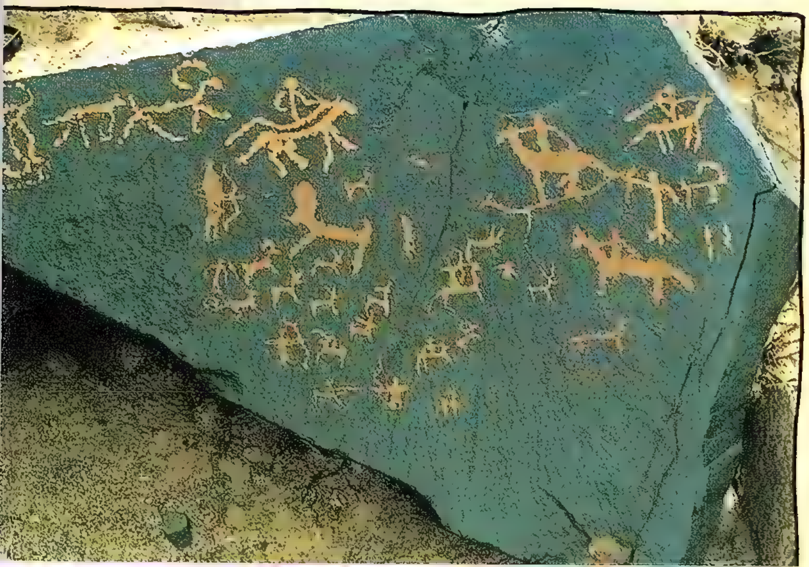
Figuring extensively in the huge work *Shui Jing Zhu* (*Footnotes on the Book of Watercourses*) by the Northern Wei geographer Li Daoyuan (466?-527), rock art executed over the ages in parts of what is now China covers the spectrum of human life and human preoccupations. In addition to hunting, herding, making offerings, dancing, fighting and fertility rites, pictures also show the sun, moon, stars, clouds, animals, houses and tents, grasslands, weapons, primitive numerals, signs and symbols, even human hands and footprints. Taken as a whole, such pictures constitute a record from which we can glean invaluable information about everyday life in past times.

Rock pictures can roughly be classified into "northern" and "southern" types depending on their geographical location. The northern type is chiefly found in Inner Mongolia, Ningxia, Gansu, Qinghai and Xinjiang although they spread in a wide band across Asia and are also found in Pakistan and Siberia. These are largely grassland areas inhabited by nomads. The "pictures" here are actually carvings, incised with sharpened stones or metal tools. The most common themes, reflecting the life of nomadic hunters and herders, feature animals both wild and domestic, including camels and deer which can be ridden, hunters and herdsmen.

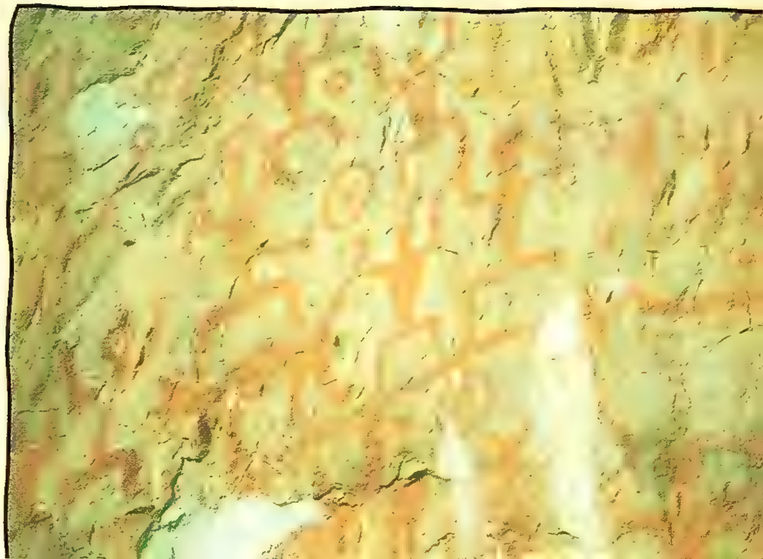
Among the animals depicted are some that have long been extinct in these vast northern steppe regions, such as the elephant and woolly rhinoceros in Gansu, Qinghai and Xinjiang and the ostrich in Inner Mongolia, bringing home to us the full antiquity of these pictures. Then as now, people lived life to the full; apart from the large number of hunting and herding scenes, there are depictions of uninhibited dances, fights and sacrificial ceremonies. Some of the most recent finds in the Tianshan Range in Xinjiang — thought to date back more than three thousand years — are explicitly sexual and must be associated with fertility rites.

The southern types are located in Guangxi and Yunnan, Guizhou and Sichuan. These are lands of rivers and mountains with a subtropical climate and abundant rain. Mainly painted using reddish-brown mineral pigments, the southern pictures largely feature work activities and traditional pursuits. The commonest motifs are humans and arrows, lances, shields and horns,

This picture on Mt. Mandalt in Inner Mongolia's Alxa depicts riders and hunters, some with arrows, and animals including horses, sheep, antelopes and dogs (by Li Guoqing).



These red figures of humans (one wearing a sword on his waist), dogs and a sun or a wheel on the Huashan Cliff in Guangxi near the Sino-Vietnamese border were drawn by ancestors of the Zhuang people (by Peng Zhenge).



Rock Art in China

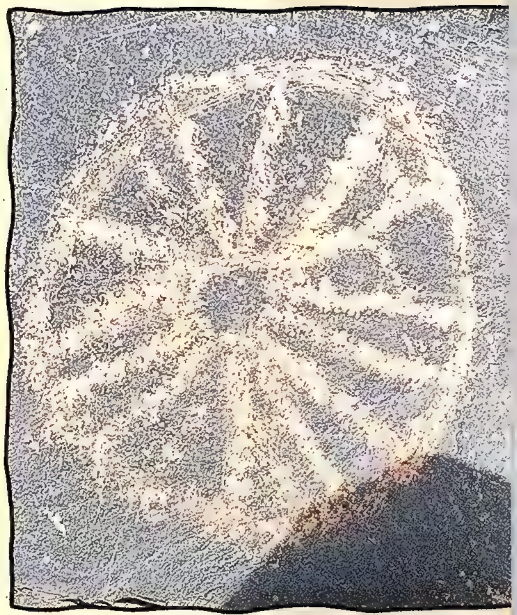
houses, roads, the sun, bronze drums and gongs. These rock paintings are more elegantly drawn, with more precise strokes, perhaps aided by the easier medium.

Large-scale village or community scenes are to be found among the rock paintings of Cangyuan in the Awa Mountains region of Yunnan. Hunting, herding, dancing, accrobatics, the sun god and fierce battles are represented. The dwellings shown are raised on poles, very similar to the stilt houses of China's southern minorities even today. The human body is depicted as a rough triangle, the arms and legs being just four lines. But the heads with hair piled into large buns, are elaborately adorned with bull's horns, animal teeth, feathers and antlers. Apart from humans, deities and idols, the images most frequently occurring are those of animals common in the south such as the buffalo, monkey, horse, pig and dog.

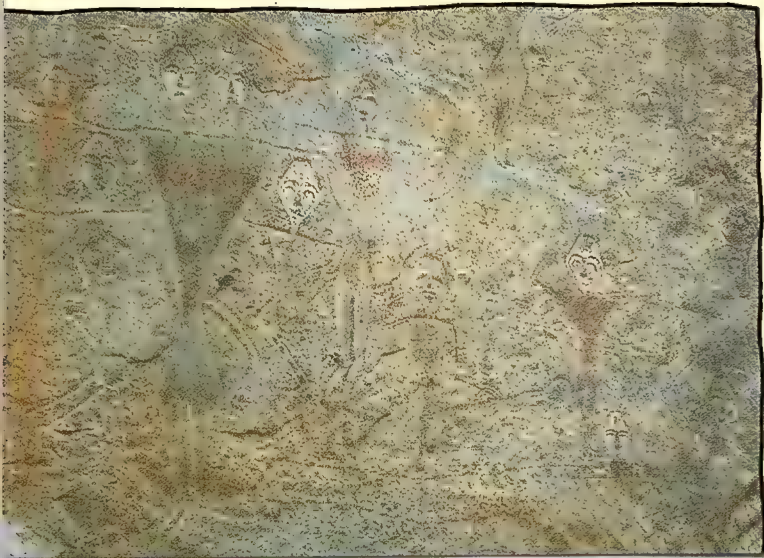
Common to all these rock pictures, whether they are found north or south, is the fact that they are executed on rocks or cliff-faces facing the south, southwest or southeast — in other words, facing the sun — and generally in a sheltered position. It is rare to find any facing north. This has helped preserve them from weathering. It may also be proof of the existence of sun worship, as supported by the countless depictions of sun gods and sun-worshipping rituals. Pictures of witchcraft or religious activities on the other hand are usually found tucked away in deep valleys, while dance scenes may be located in gullies or on open ground. Animal pictures are found everywhere, but more especially on the tops of hills and in places frequented by animals.

Aspects of life are depicted differently in the north and south — the result of differing climate, lifestyle, social development, ethnic customs and the time of execution. In the north, pictures of people wearing clothing remind us of the Western Xia, Turks and Mongolians who left marks of their passage. In the south, the people wearing clothing are mainly the ancient Yue people, who were widely distributed south of the middle and lower reaches of the Yangtse River prior to Qin times (221-206 B.C.). They were divided into many different tribes and branches. Following the Han Dynasty (206 B.C.-A.D. 220) and over a long period of time, some of these merged with the Han Chinese while others are closely related to the ancestors of today's Zhuang, Li and Dai minority peoples.

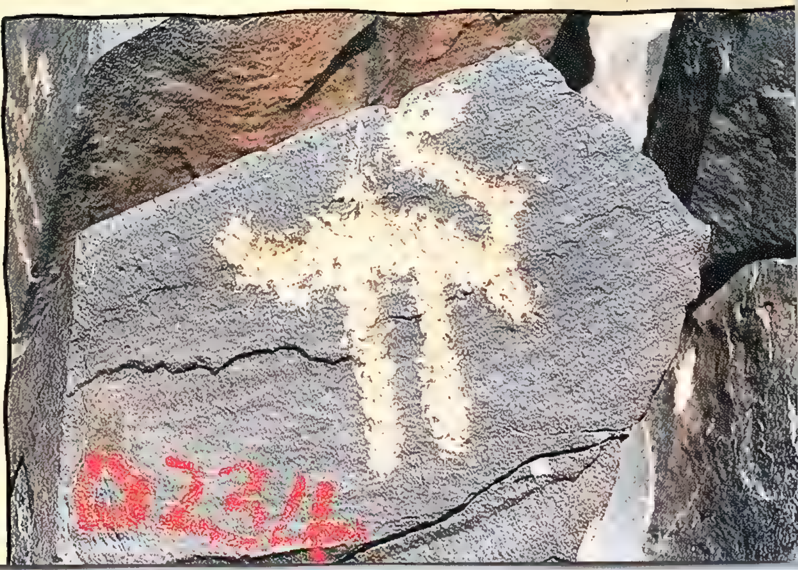
For more on this fascinating topic, see CHINA TOURISM no. 61 (The Mysterions Huashanya Cliff Frescoes), no. 82 (Scenes of Ancient Nomadic Life — Rock Pictures in the Altay Mountains) and no. 114 (Alxa's Ancient Pictures on Black Granite).



In another of the Tianshan pictures, on the left is a huge human with twin heads of male and female, interpreted as a fusion of bodies of the two sexes; on the right a strong-featured male holds his extremely long sex organ and points to a reddish female with a voluptuous figure and dance-like arm movement. This picture is seen as a connotation of sexual intercourse (by Shen Changyong).



Among the Alxa rock pictures on the edge of the Badain Jaran Desert that date from between 10,000 to 4,000 B.C. down to the 19th century, are the motif of the sun (above) and this animal that vaguely resembles an ostrich (below, by Li Guoqing).



Port City on the Yellow Sea

The best way to approach Qingdao would definitely be by sea. Unfortunately, this is not currently possible, although foreign passenger liners have been greeted here. Arriving by train or by air, one does not get the full 'foreign' atmoshpere. First impressions are of a European seaside town, largely owing to the orange-tiled roofs on the older villas rising up the hills behind the long sandy beach.

This is the result of a twist of history, of the fact that Qingdao was once a German "treaty port". Jiaozhou was the name given to the whole concession, while Qingdao was the name given to the new foreign town after the small island in the bay.

Expanding Port Facilities

Nowadays, Qingdao ranks as China's tenth industrial city and it is the leading industrial centre in Shandong (but is classed as the second city after Jinan, the provincial capital). It has an overall population of approaching seven million and an area of 10,654 square kilomertres under its jurisdiction.

Its port is classed among the top five in China, and can handle in excess of thirty million tons a year. It has links with around 140 countries and regions. Ice-free all year round, the port is being extended by means of various multi-stage projects. For example, the Huangdao Oil Dock, linked by pipes to the oil fields at Shengli in northern Shandong, will be able to load more than thirty million tons of oil a year when completed. In 1988, exports through the city were valued at more than thirty million yuan and goods totalling sixty million yuan in value are said to pass through the port every year.

Qingdao's Economic and Technical Development Zone, established in 1984, is taking shape slowly on the western shore of Jiaozhou Bay, across from the city proper. In the initial stages, the stated intention for the zone was to attract Sino-foreign joint ventures, co-operative enterprises and even wholly foreign-owned businesses. The emphasis is on

The No. One Beach (right) is on the Huiquan Bay (below). In the distance, atop Xiaoyu Hill, is the Lanchai Pavilion overlooking the whole city.

Photo by Lam Kin Fai

Photo by Pony Ma

The Qingdao Brewery was first built by Germans and is the oldest and one of the best in China.

Photo by Pony Ma

The free market at Jimo Road are mainly private enterprises offering clothes, jewellery, accessories and other local products such as rattan handicraft works.

Photo by Jenny Marsh

the manufacturing industry, the introduction of new technology and new management theories and procedures, and the setting up of research centres. Foreign-funded enterprises, particularly those with products for export and those involving advanced technology, are accorded special benefits and privileges in line with those given by China's Special Economic Zones (such as Shenzhen in Guangdong Province). Export processing bases are also being established.

The city's major businesses are textiles, including of course silk – the famous Shandong (Shantung) silk – and sundry other light industries, televisions, cameras, refrigerators, rubber, chemicals, electronics, machinery (including cars and locomotives) and building materials, foodstuffs and beverages. The best-known of Qingdao's industries overseas is undoubtedly the brewery business: Qingdao (Tsingtao) beer is thought by many to be amongst the finest of beers.

Rich Natural Resources

The water used to make Qingdao beer comes from the springs rising on Mount Laoshan. This is the mountainous area four hundred kilometres square which lies to the east of the city and which also markets Laoshan Mineral Water. Other natural resources from the earth in the greater area of Qingdao include gold, sulphur, diamonds, magnesite, graphite, coal, iron ore, granite, barite and marble.

In the surrounding countryside the major crops grown are grain, peanuts, cotton, apples, apricots, peaches, pears and vegetables. There are even vineyards producing some very drinkable white wines for export; the grapes of Dazeshan, one hundred kilometres northeast of the city, are famous.

Qingdao's natural resources, however, are not limited to the land and what grows on or lies under it. The city is China's major centre for oceanographic research, and is the site of the prestigious Ocean University, as well as some fifteen other specialist oceanographic institutes. It is claimed that almost fifty per cent of the country's marine and aquatic scientific research personnel are based in Qingdao, which is home to more than 120 research institutes.

The visitor cannot help but notice the vast areas of "seaweed farms" all along the coastline, their presence betrayed by the parallel lines of floats. Seaweed is an important crop; it is used as a vegetable in cooking but is also an ingredient in chemical and pharmaceutical products, especially in the form of agar agar. Shrimps, prawns, oysters and sea cucumbers are also farmed for export, and further down the coast pearls are cultivated. More than 260 species of fish and crustaceans are found in the rich fishing groups off the coast of Shandong.

The history of silk-making in Shandong dates back about 2,000 years. By the mid-19th century, Shandong's silk especially that from Shandong Peninsula, was being exported to other countries.

Photo by Pony Ma

Photo by Pony Ma

In Badaguan in Qingdao's southeastern area are some of the city's loveliest European buildings. A number of them have been turned into hotels like this one.

A Protestant church tower

Photo by Jenny Marsh

Joint-Venture Tourism Investments

The natural conditions, the climate and the good sea air obviously encourage tourism. The climate is fairly mild: the yearly average temperature is 12.5°C, rising to an average of 25°C in August and rarely falling below zero in January, the coldest month. The scenery and architecture of Qingdao, its six beaches and lovely surroundings, including Laoshan with its famous Taoist monasteries, draw around five million domestic tourists every year. There is a sanatorium quarter named Badaguan east of the No. One Beach. This is a delightful place to wander, along quiet streets named after the species of which shade them.

Figures for foreign visitors vary, but in 1989 an annual figure of 60,400 tourists from overseas was quoted for the municipality.

Shandong Province has a good communications infrastructure. Qingdao is linked to the provincial capital, Jinan, by rail and there are flights to about fourteen cities in China every day. Eastern Airways operate regular charter flights from Qingdao's Liuting Airport to Hong Kong. This is the route used by many elderly Taiwanese as the return to seek their roots, and in the future direct flights to Japan are planned. Qingdao is a sister city to Long Beach in the United States, Acapulco in Mexico and Shimonoseki in Japan.

The hotel situation is excellent, reflecting the level of foreign and Overseas Chinese investment in this field. This makes Qingdao a favoured venue for conferences.

The Huiquan Dynasty Hotel is a top quality Sino-Hong Kong joint-venture hotel of international standards and overlooks the No. One Beach. It is no more than a few minutes' walk from the Shandong Foreign Trade Centre. Beyond the headland at the eastern end of the beach in the sanatorium area, the modern low-rise Badaguan Hotel has a garden setting. Further to the east lies the Sino-Japanese joint-venture Haitian Hotel. Singaporean interests are represented in the Shilaoren (literally, 'Stone Old Man') Hotel on the coast in an area designated as a Tourist Development Zone. This lies outside the city proper in the direction of Laoshan. This hotel takes its name from a rock pinnacle which rises just off-shore.

Those who like a more traditional ambience may prefer the Zhanqiao Guest House, which has also been renovated and upgraded over the past few years, with a new wing added at the rear. Its setting on the waterfront beside Qingdao Bay overlooking Zhanqiao Pier and Little Qingdao Island is perfect, with the fascinating street life of the city centre and the covered market a few minutes' walk to the north.

Jenny Marsh

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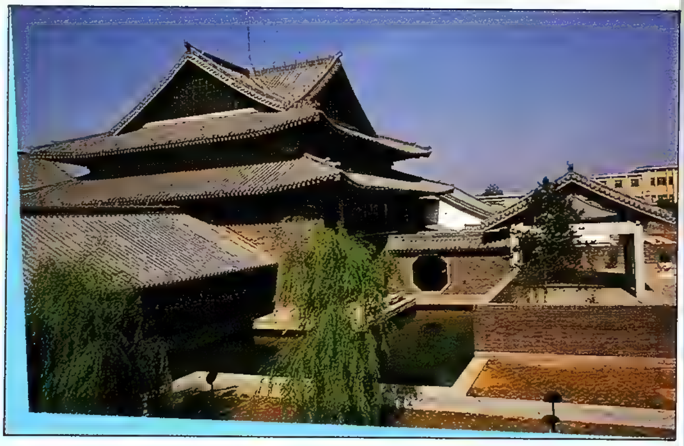
HOTELS IN SHANDONG

PHOTOS BY MA YIU CHUN



Apart from Jinan, the provincial capital, Shandong's three most important cities are Qingdao, Yantai and Weifang. Qingdao, is a well-developed open city with some of the province's best-known industries and most beautiful natural scenery and architecture, has had some reasonably good hotels for a long time. The best-equipped is the Huiquan Dynasty Hotel which was simply known as the Huiquan Hotel before it underwent a large-scale reconstruction. It is situated right above the No. One Beach which is part of Huiquan Bay and has an excellent view of the sea and the sunset. It is just across the road from the beach. Nearby scenic sites include the Xiaoyu Hill, which can be seen from the hotel rooms, Zhongshan Park and Marine Museum, all on the other side of the bay. The distance from the city is about a fifteen to twenty-minute drive.

In the southeastern part of Qingdao is Badaguan which was once a high-class residential area. In it is a concentration of the most beautiful of early European, especially German, residential houses of Qingdao, some of which have been turned into hotels. The best one is probably the Qingdao Guesthouse which was built in 1906. Another is the Badaguan Hotel composed of more than a dozen villas.

Coming back to the city, the most convenient place to stay is the Overseas Hotel which is situated in the city centre near the railway station. This and the Zhanqiao hotels charge more reasonable rates. The Zhanqiao is near the Zhanqiao Pier that juts into Huiquan Bay.

Yantai is Shandong's second largest port and another major area for the province's light industries which include wines such as brandy and a medicinal spirit, wooden clocks (especially grandfather clocks) and marine products. The best hotels in Yantai are the Overseas Chinese Guesthouse, Zhifu (Merchandise) and Zifu hotels.

The charming Zifu Hotel is situated in the suburbs, about twenty-minute drive from the city centre. Although no direct bus goes there and a taxi is necessary, it is still considered by many foreign guests to be quite a suitable place for holding conventions. It has all the basic facilities and, occupying almost an entire hill, provides ample space for guests to move around and relax despite tight schedules. It has a large garden overlooking the Yellow Sea.

The Overseas Chinese Guesthouse, however, may better suit the budget travellers, and, being in the city centre, it is also very convenient.

Even though Shandong's tourism industry relies mainly on Qingdao, Jinan, the provincial capital, manages to provide some tourist attractions as it is an historical city. Also, a number of railway lines pass through it. Its two main hotels are the Qilu and the Shungeng Hillview. The former stands in front of Mt. Qianfo. Transportation is not too inconvenient. It is equipped with the basic facilities and half of its rooms enjoy a charming mountain view. The Shungeng Hillview is a bit far from city centre, but its environment and traditional Chinese setting provide a rather relaxing atmosphere.

In one of the most important places mentioned in our Special Features section, Qufu, there is a hotel very much in tune with the place. The hotel is simply called Confucius Mansion (Kongfu) as it occupies a corner in the southern area of the huge, sprawling Confucius Mansion. Being a part of the complex and maybe a bit old, it does provide a taste of life of a bygone era. It is also very convenient for anyone who wants to sample the Confucius Mansion Feast.

Queli Hotel, on the other hand, is a modern hotel with all the modern facilities although it, too, is decorated in traditional Chinese style.

The last of Shandong's better-equipped hotels is found in Weifang which is known for its annual kite festival. The hotel is, not surprisingly, called Yuanfei, meaning "flying kite".

One of the villas in Qingdao's Badaguan neighbourhood

Below, left to right: Inside the Qingdao Guesthouse; exterior view of the Queli Hotel; one of its restaurants; and a room in the Confucius Mansion in Qufu

SHANDONG HOTEL DIRECTORY

Jinan

Jinan Hotel
濟南飯店
240 Jingsan Rd, Jinan, Shandong 250021
Tel: 38981 Telex: 39106 TSHJN CN
77 rooms

Nanjiao Hotel
南郊賓館
2 Ma An Shan Rd, Jinan, Shandong 250002
Tel: 613931 Telex: 39104
GM: Wang Keqin

Qilu Hotel
齊魯賓館
Qianfoshan Rd, Jinan, Shandong 250014
Tel: 47961 Telex: 39142 QLHJN CN Fax: 613524
GM: Wang Zhixian
255 rooms

Shungeng Hillview Hotel
舜耕山莊
1 Shun Geng Rd, Jinan, Shandong 250014
Tel: 615901 Telex: 39184 MTCJN CN
Fax: 615288
GM: Zou Benzi
150 rooms

Qingdao

Badaguan Hotel
八大關賓館
19 Shanhaiguan Rd, Qingdao, Shandong 266071
Tel: 364740, 366093 Telex: 32224 BDGHL CN
Fax: 336920
GM: Qu Huiying
220 rooms and suites
Distances from railway station and airport: 3 and 25 km

Friendship Hotel
友誼飯店
12 Xinjiang Rd, Qingdao, Shandong 266011

Haitian Hotel
海天大酒店
39 Zhanshan Ave, Qingdao, Shandong 266071
Tel: 366888 Telex: 321014 QDHTH CN Fax: 336836
GM: Hyozo Kito
316 rooms

Huiquan Dynasty Hotel
匯泉王朝大酒店
9 Nanhai Rd, Qingdao, Shandong 266003
Tel: 279279 Telex: 32178 HQDTY CN Fax: 279220
GM: Werner Katte
200 rooms and 20 suites
Distances from airport and railway station: 25 and 2 km

Qingdao Guesthouse
青島迎賓館
26 Longshan Rd, Qingdao, Shandong 266003

Qingdao Overseas Chinese Hotel
青島華僑飯店
72 Hunan Rd, Qingdao, Shandong 266001
Tel: 279092 Telex: 321129 OVSEA CN Fax: 270739
GM: Li Changlong
62 rooms

Zhanqiao Hotel
棧橋賓館
31 Taiping Rd, Qingdao, Shandong 266001
Tel: 270502, 270929 Telex: 32184 ZQHTL CN
Fax: 270936
GM: Lu Zongfang
60 rooms and suites

Yantai

Zhifu Hotel
芝罘賓館
Kang Fu Rd, Yantai, Shandong 264001
Tel: 248421 Telex: 32561 ZFHYT CN
GM: Chai Songqing
115 rooms

Yantai Overseas Chinese Guesthouse
煙台華僑賓館
30 Huanshan Rd, Yantai, Shandong 264001
Tel: 224431 Telex: 32566 OCGTY CN
113 rooms

Weihai

Dongshan Hotel
東山賓館
6 Dongshan Rd, Weihai, Shandong 264200

Qufu

Confucius Mansion
孔府飯店
1 Donghuamen Dajie, Qufu, Shandong 273100
Tel: 412374, 412985
69 rooms

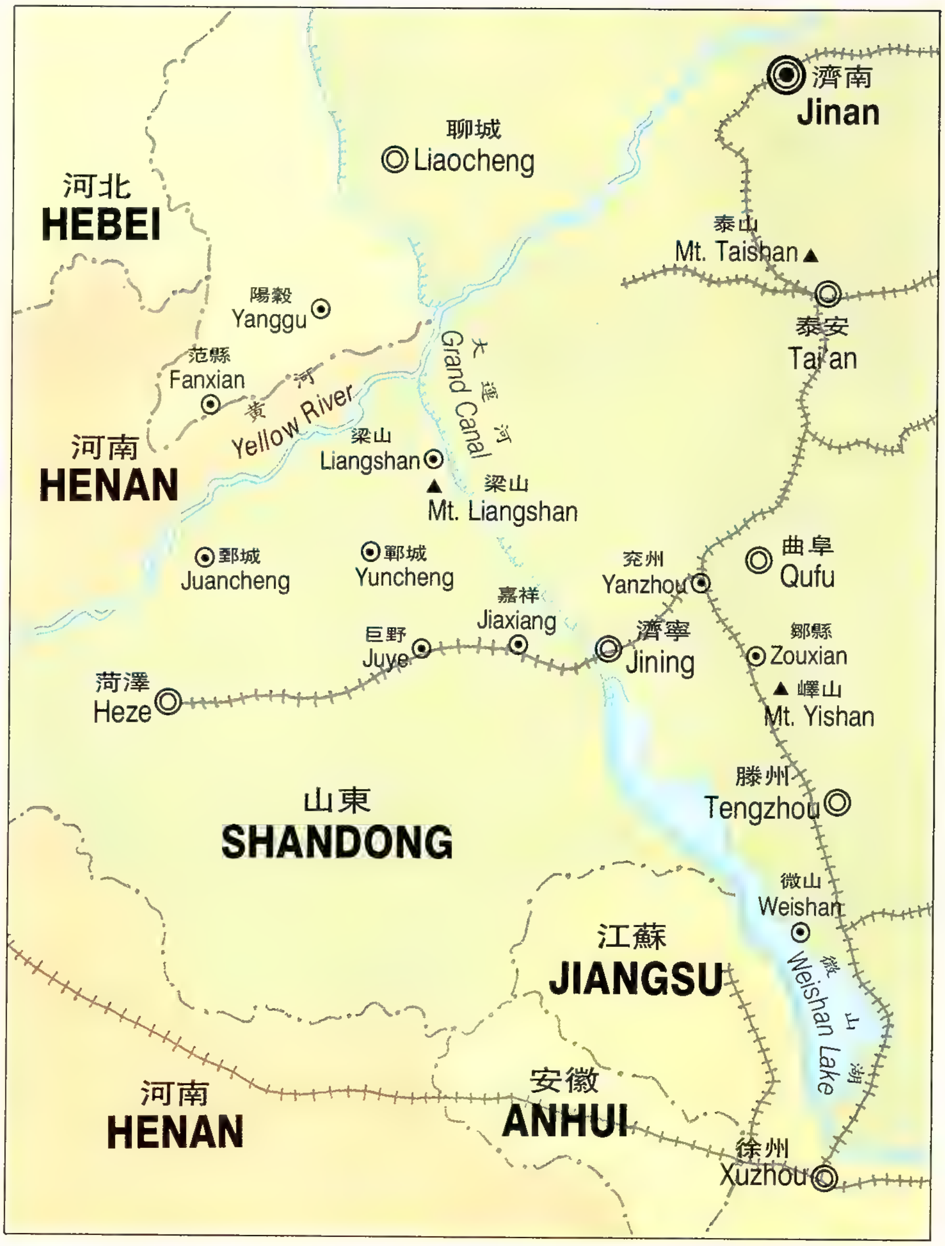
Queli Hotel
闕里賓館
1 Queli St, Qufu, Shandong 273100
Tel: 411300 Telex: 39106 BTHQF CN
GM: Gao Wen Hua
164 rooms

Weifang

Weifang Hotel
濰坊賓館
33 Shengli St, Weicheng District, Weifang, Shandong 261041

Yuanfei Hotel
鳶飛大酒店
45 Shengli St, Weifang, Shandong 261041
Tel: 226901 Telex: 39503 FAOWF CN

Travel Notes on Qufu, Zouxian and Lake Weishan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Jinan
聊城
Liaocheng
河北
HEBEI
泰山
Mt. Taishan
泰安
Tai'an
陽穀
Yanggu
范縣
Fanxian
黄河
Yellow River
大運河
Grand Canal
河南
HENAN
梁山
Liangshan
梁山
Mt. Liangshan
鄄城
Juancheng
鄆城
Yuncheng
嘉祥
Jiaxiang
兖州
Yanzhou
曲阜
Qufu
巨野
Juye
濟寧
Jining
鄒縣
Zouxian
嶧山
Mt. Yishan
菏澤
Heze
滕州
Tengzhou
山東
SHANDONG
微山
Weishan
江蘇
JIANGSU
微山湖
Weishan Lake
河南
HENAN
安徽
ANHUI
徐州
Xuzhou

Qufu and Zouxian are neighbours within the boundary of Jining City. In the past many tour groups and individual tourists would enjoy Qufu and never set foot in Zouxian which, being the birthplace of Mencius, most certainly warrants a visit.

Qufu

There are many interesting sights to see in Qufu including the Kong Mansion, the Kong Temple and the Kong Forest. In order not to miss anything, it is more efficient to hire the services of a local tour guide to point out the sights. The Qufu Tourism Bureau (Tel: 412576) provides top quality guides.

It is quaint to think of travelling from site to site by horse-drawn carriage modelled on those from the olden days, but the best way to get around is to hire a taxi or motor-driven pedicab to visit spots such as the Lianggong Tomb, Nishan Mountain, Shimen Mountain, Jiulong (Nine Dragon) Mountain and Mengmu Lin (Mencius' Mother's Forest) and reserve the horse and carriage for trips to the Yan Temple, the Zhougong Temple, the ancient city of Lu or the Shaohao Tomb.

While visiting the southern part of Qufu, Fucun Village, the birthplace of Mencius, should not be missed. Then travel a little further south, to Zouxian, which is the place where Mencius spent most of his life.

Accommodations: Although the Queli Hotel is a modern hotel, its design highlights the special feeling of the home town of Confucius, the great Chinese philosopher and educationalist. The setting recreates an old-world charm and elegance unique to the ancient Oriental world. The hotel, which has only 164 guest rooms and 316 beds, is almost always fully booked during tourist season. Those who want to stay in the hotel must make prior reservations. A standard double room in the hotel costs about FEC 120 yuan. Tourists may also choose to stay in the Kong Mansion Hotel or at any of the many other hotels and guesthouses in the area.

Entertainment: Guests of the Queli Hotel will be treated to special cultural shows, such as the Queli Ancient Music and Dance Performance. The theme of the performance is to promote Confucian teachings and culture. It is a manifestation of the harmonious mix of music, lyrics and dance. The contents of the programmes are taken from events that took place during the Spring and Autumn Period and the time of the Warring States and the melodies, dance, costumes and props are designed and reproduced based on ancient musical theories and customs which reflect the richness of the Lu culture and a strong folk arts heritage. However, the performance is not staged every night and may even be cancelled during the period when visitors are scarce.

Zouxian

Zouxian is a small county that has a long history. It is the location of Yedian, home of the Dawenkou culture from late Neolithic times, about 5,000 years ago. Besides ancient architectural complexes such as the Mencius Temple, Mencius Mansion and Mencius Forest, tourists can also see historical relics such as the intriguing calligraphical engravings on the Four Cliffs, dating back to the Northern and Southern Dynasties, Yishan Mountain and the Prince Huang Tomb. The latter is the burial ground of Zhu Tan, the tenth son of the founding emperor of the Ming Dynasty.

Tourists who want to visit Zouxian should start their journey from Fucun, the village where Mencius was born. Lying between Qufu and Zouxian, the village is the last tourist spot in the southern part of Qufu.

Again, it is more convenient to hire taxis or motor-driven pedicabs which will go to all the major tourist spots on one trip. The Prince Huang Tomb lies on the southern slope of Jiulong Mountain about twelve kilometres northeast of Zouxian county town. The Confucius Forest is on the western slope of the Simu Mountain on its eastern side. However, since there is no coach service or public transport taking people to the two historical sites, the best choice for tourists who want to visit the two places is to hire their own vehicle. The Mencius Temple and Mencius Mansion, however, are both near the southern entrance inside the city. Hence, after reaching the mansion, you can walk the rest of the way since the two tourist spots are only about two hundred metres apart.

The Prince Wang Tomb is the most intact Ming Dynasty tomb with the most abundant relics excavated in Shandong Province. Its structure is typical of tombs for princes of the Ming Dynasty. Once buried under the tomb was Zhu Tan, who was a loyal follower of Taoism. He was obsessed with the search for the prescription of everlasting life, but he died from taking the wrong pill at the age of nineteen. His father, Emperor Taizu, was furious when he heard the news and called his son's action preposterous and "bestowed" on him the defamatory title "Huang Wang" (the Aburd Prince). Located at a high altitude and extending over an area of 70,000 square metres, the tomb faces the east and overlooks a streaming river. The underground chamber, which is about twenty-six metres below ground level, is divided into front and rear chambers, both of which have brick walls and arched roofs. Of the more than 1,300 historical items excavated from the tomb, the most outstanding ones include jewel-studded crowns and magnificent robes covered with patterns of dragons.

The calligraphic engravings on precipitous cliffs in Zouxian Country came into being during the Northern and Southern Dynasties. The most famous among the engraved cliffs are those on the Four Mountains (Tieshan, Gangshan, Jianshan and Geshan). However, the Tieshan and the Gangshan mountain sites are more frequently visited since they seem to have survived the natural weathering better and also because they are easier to reach. The most intriguing of the engravings on the Four Mountains is that on Tieshan Mountain lying north of the city. The inscriptions were engraved on a huge vertical slab hanging down the southern slope of the mountain. The inscription, with more than 1,500 words, measures sixty-one metres from top to bottom and seventeen metres across. Some of the characters are huge while some are only the size of one's hand. Gangshan is about two kilometres east of Tieshan Mountain. The top of the mountain is characterized by a "forest" of gigantic rocks where a total of twenty-four inscriptions have been located.

The Yishan Mountain is about twelve kilometres southeast of Zouxian County. Tourists can either take the bus that runs between the county and Yishan Town or contact local travel agents for transport arrangements. The public bus fare is one yuan. (Address of the Zouxian Travel Bureau: No. 53, Taiping Road, Zouxian, Tel. no.: 2723, 2713.)

The Yishan Mountain stands at an altitude of only at about two hundred metres and extends over an area of less than three square kilometres. Unlike other mountains which are formed from one tremendous mass of solid earth or rock, Yishan is a huge pile of rocks of all sizes placed one on top of one another by the magnificent hands of Nature. The rocks were "laid" down in such a way that caves were created. More than 150 caves are connected to each other, and although they are not large, you can enter one and come out from another. Sometimes, you can enter a cave on one side of the mountain and continue braving the ups and downs and turns within to find yourself on top of the mountain when you eventually come out of the other side of the cave.

Accommodations: There are many different hotels and guesthouses in Zouxian and booking can be done through local travel agents. The name of the recently opened Zelin Hotel (Zelin meaning "choosing the right neighbourhood") is based on the legend about Mencius' mother who went through the trouble of moving their home three times so as to find the ideal neighbourhood for her son to live and grow up in. Standing on the southern slope of Tieshan Mountain in the northern part of the city, the hotel is surrounded by natural landscape and is safe from the noises of the city. Designed to highlight the beauty of well-kept gardens rich with greenery, the hotel has seventy-five standard guest rooms and suites fully furnished with colour television sets, stereos, air conditioners and telephones. The hotel is also equipped with restaurants, bars, a shopping arcade and a beauty parlour. Currency exchange and cable services are also available. The hotel's telephone no. is 3140 or 3279.

Lake Weishan

Lake Weishan to the north of Zouxian and south of Jienan is another attractive tourist spot.

Covering an area of about 2,100 square kilometres, Weishan is the biggest lake north of the Changjiang (Yangtse River). It is a beautiful oblong-shaped lake rich with aquatic life. Among the more than seventy species of fish that live and breed in the lake, more than ten are found in rich abundance and have high enconomic value. The seafood banquet comprising dishes of different kinds of fish, which is believed to have originated 2,000 years ago in the area during the time of Confucius and Mencius, would not have existed if not for the supply of the great variety of tasty fish from the lake.

The scenery around the lake changes with the seasons. While the advance of spring is welcomed by an embankment of greenery and colourful blossoms, nature greets summer by rolling out a carpet of lotus flowers with pinkish-white petals which stand out from the green disc-shaped leaves on the surface of the lake. During autumn, the lotus blossoms are replaced by reflections of the slender branches of willows that grow beside the lake, leisurely swaying in the cool autumn breeze. In the depths of winter, however, the surface of the lake is frozen and the embankement covered with snow.

Translated by Ursula Yeung

Liangshan County

The Climate

There is a marked difference between the different seasons in the county of Liangshan: as a whole the summer is not very hot, while the winter is not bitterly cold. For example, during the month of January, which is the coldest month of the year, the average temperature is -1.8°C, and in July, it is 26.9°C.

The greatest amount of rain falls in July and August (164.5mm and 136.8mm) and this represents half of the annual rainfall. So the climate is humid reaching 80 to 81 per cent humidity. From October to June there is a continental climate with little predipation (5mm in January) and the rate of humidity is very low at 60 per cent.

How to Travel

To Leave from Hong Kong

1. South Route:

Hong Kong—Nanjing (Jiangsu Province) — daily direct flight (2 hours) — HK$1,300 (CTS) or Hong Kong—Guangzhou by train and then Guangzhou—Nanjing by air (2 hours) — daily flight — HK$687 (CTS)

At Nanjing, take the train Beijing—Shanghai, getting off at Yanzhou (see the timetable in the Travel Notes) — 507 kilometres, 9 hours by train. Tickets for second class seating RMB ¥23 or sleeping car, second class RMB ¥39.

From Yanzhou, take the bus to Liangshan — 7 departures daily at a distance of 83 kilometres takes 1 1/2 hours.

2. North Route:

Hong Kong—Guangzhou by train and Guangzhou—Jinan (Shandong) by air — 2 flights per week — HK$ 883 (CTS) (see Travel Notes).

From Jinan, take the bus to Liangshan—4 departures daily at a distance of 147 kilometres takes 3 hours.

This itinerary allows for a visit to Mount Taishan in Tai'an County.

3. West Route:

Hong Kong—Zhengzhou (Henan) — 3 direct flights per week (2 hours) — HK$ 1, 400 (CTS) or Hong Kong—Guangzhou by train and Guangzhou—Zhengzhou by air (2 hours) — HK$ 744 or Hong Kong—Zhengzhou by express train no. 16 or no. 48.

From Zhengzhou take the train no. 216 to Heze (256 kilometres) taking 7 hours, second class seating RMB ¥12. Then, Heze—Liangshan by car, 10 departures daily — 92 kilometres — 2 hours — RMB ¥4.

To Leave from Beijing

Beijing—Jiaxiang by air, every Wednesday afternoon (1 hour) RMB ¥150 and then Jiaxiang—Liangshan by car (1 hour)

The Sights of Liangshan

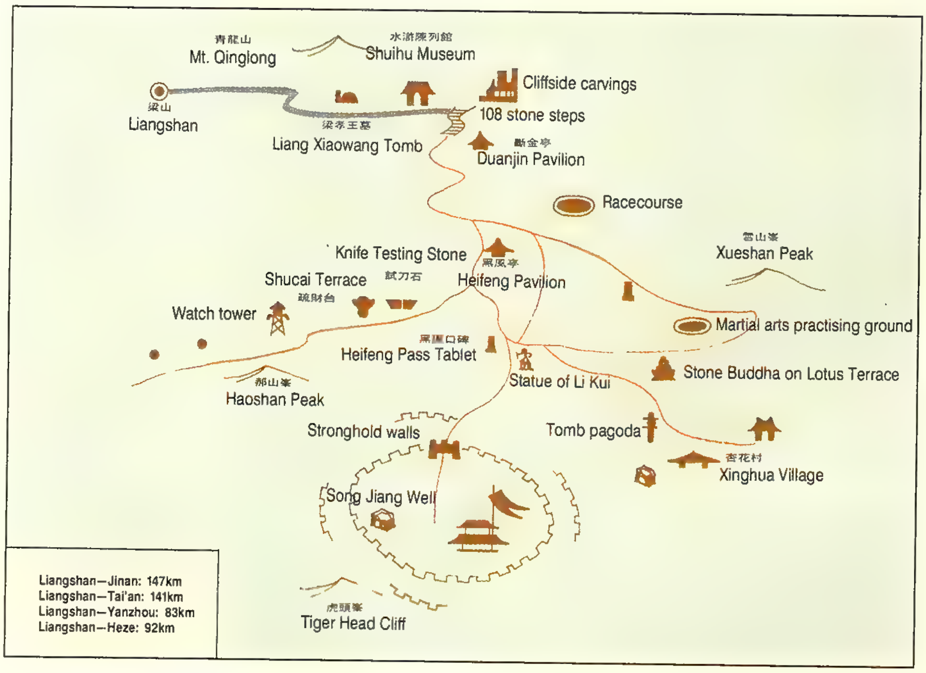
The major point of interest is the setting for the novel *Shui Hu Zhuan (Outlaws of the Marsh).* One can take walks on Mount Liangshan, by Lake Dongping, and visit the Shuihu Museum devoted to the different editions of the book, the different illustrations and relics found in the area.

Liangshan is an area also well known for the practice of martial arts, as in Emei, Wudang and Shaolin.

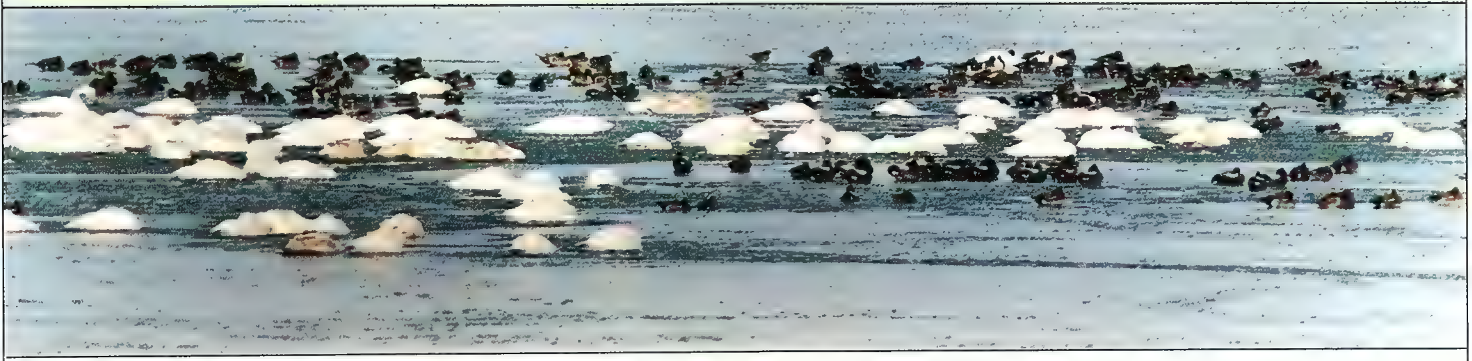
There are interesting spectacles such as cock- and ram-fighting to be seen, and of course the local cuisine is at the height of its reputation. Also, like our heroes, the outlaws, one can drink a bowl of wine, eat a pound of meat, taste mutton rissoles, fried frog's legs and stewed fish balls.

Average Climate Conditions in Liangshan County

	Jan.	Feb.	Mar.	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Temperature(°C)	-1.8	0.8	7.0	14.1	20.4	25.7	26.9	25.9	20.7	14.8	7.0	0.3
Rainfall(mm)	5.0	9.3	16.7	37.5	37.0	63.9	164.5	136.8	73.8	34.5	19.0	8.0


青龍山
Mt. Qinglong
水滸陳列館
Shuihu Museum
Cliffside carvings
梁山
Liangshan
梁孝王墓
Liang Xiaowang Tomb
108 stone steps
斷金亭
Duanjin Pavilion
Racecourse
Knife Testing Stone
雪山峯
Xueshan Peak
黑風亭
Heifeng Pavilion
Shucai Terrace
試刀石
疏財台
Watch tower
Martial arts practising ground
黑風口碑
Heifeng Pass Tablet
Statue of Li Kui
Stone Buddha on Lotus Terrace
郝山峯
Haoshan Peak
Stronghold walls
Tomb pagoda
杏花村
Xinghua Village
Song Jiang Well
虎頭峯
Tiger Head Cliff
Liangshan—Jinan: 147km
Liangshan—Tai'an: 141km
Liangshan—Yanzhou: 83km
Liangshan—Heze: 92km

Drawings by Sun Jingquan



Shandong's Swan Lake

There are more than three hundred species of birds found in Shandong Province and among them the swan has been placed on the protected list. Every year swans migrate southwards to spend the winter in warmer climates and it is to Rongcheng City in the eastern end of Shangdong Peninsula that large groupings of the wintering birds can be seen. The largest concentration of numbers is found on the lake called Mashan Port, an area of only five square kilometres. In 1989, it was estimated that there were actually over 3,000 birds sighted there. They had flown in from Xinjiang, Heilongjiang and Siberia.

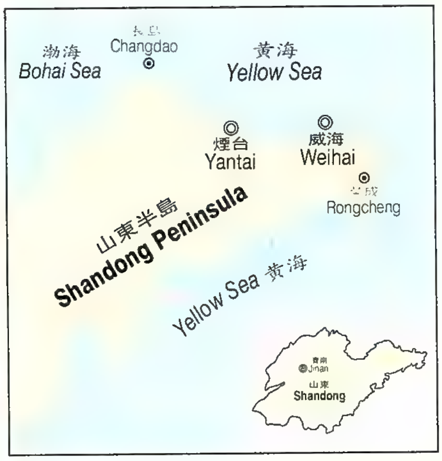
The winter conditions here are quite temperate. Even though Rongcheng is quite northerly, it is surrounded by the Yellow Sea on three sides which affects the climate, making it more humid and as gentle as a winter in parts of the south. This is generally true of Shandong Province, which during the winter season is kept warmer by the humid breeze from the sea, keeping it safe from the harsh dry winters of the North China Plains.

Mashan Port is actually a lagoon which eventually joins the Yellow Sea. The water is clean and the average depth is only about 0.5 metres. The bottom of the lagoon is covered with lush green grasses which are home to many varieties of molluscs, all favourite foods of the swan. So, food is plentiful, also it is quiet and secluded. To the east are the beaches and the sea, to the south are the high mountains making the lagoon an ideal habitat for wildlife.

The swans' major predator is man, to the extent that they are threatened with extinction. During the late sixties and early seventies, the numbers of swans dwindled to nearly nothing. When stricter measures were taken to protect the birds, the numbers rose again and in 1984, the area was designated a nature reserve. So, in 1989, there was the encouraging figure of over 3,000, which is more than the 2,500 birds sighted in the same year at Lake Poyang in Jiangxi Province, another favoured winter spot.

As well as the nature reserve of Mashan Port, there is the small island of Changdao off the northern coast of the Shandong Peninsula. It faces the Bohai Strait which separates the Bohai from the Yellow Sea. It lies some way west of Rongcheng with the cities of Yantai and Weihai in between. Changdao has been dubbed the "migrant stop", for there are nearly 200 species of birds passing through each spring and autumn. Sometimes the birds can number up to 100,000 with swans comprising the majority. In 1984, with the opening of the nature reserve an exhibition hall was set up to provide information on the ecology of the region and the migrants passing through. For people interested in visiting Mashan Port to see the wild life, they will also feel a trip to Changdao would be a must.

Photos & Text by Pang Shouyi & Wen Zhang



Some Traditional Dishes from the Kong Mansion

The Kong Mansion in Qufu, Shandong Province, traces its line directly back to the philosopher and statesman Confucius. However, the mansion has yet another area of renown; it has continued to be famous for its excellent cuisine, as well as for the teachings of the great sage. In fact, Confucius is said to have believed that rice could never be white enough, and special care should be given to its preparation. The Kong Mansion chefs have a grand reputation for the delicacy of their dishes. These require a strict selection of fresh ingredients and demand a wide experience of cooking in the traditional Chinese ways. The flavour is considered rich, mellow and refined.

Eight Immortals Crossing the Sea to Arouse the Arhat (Baxian Guo Hai Nao Luohan)

This is the first dish of the Kong Mansion Banquet and includes the following eight ingredients: shark's fin, sea cucumber, sliced fish, abalone, chicken, prawns, fish maw and asparagus. These are cooked separately and then arranged in eight porcelain drums around a cake on which is placed the *luohan* chicken. After sprinkling with soup stock, the dish is presented to the accompaniment of the beating of gongs and drums heralding the beginning of the opera, thereby arousing the arhat!

Two Phoenix Hatched from One Egg (Yi Luan Fu Shuang Feng)

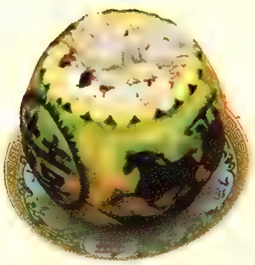
The dish is so named because two chickens are deliciously steamed inside a water melon. First, the tough rind is pared off the melon, then the top is cut off and the inside scooped out. The chickens are seasoned and placed inside the water melon with scallop, mushrooms, salted bamboo shoots, water chestnuts and *Tricholoma gambosum*, a kind of mushroom found in Inner Mongolia and northwestern Hebei. The top is replaced and fixed with bamboo toothpicks and the dish is then steamed until the chickens are tender and succulent and have absorbed the sweet fragrance of the water melon.

Shrimps Wearing the Imperial Belt (Yudai Xiaren)

This is a fine example of an everyday recipe which has been in the Kong Mansion for generations. The heads and tails of large freshwater shrimps are removed and they are peeled of all their shell except for a band around the middle. When they are lightly tossed in oil, the shrimp meat turns white, while the remaining band of shell changes to bright red, hence the imperial belt! Added to the stir-fry are diced sea cucumber, diced water chestnut and green beans. This dish is not only colourful but delicious and much appreciated by gourmets.

Fish in a Flower Basket (Hualan Yu)

This is the Kong Mansion's traditional roast dish. Both sides of a mandarin fish are cut deeply. The cuts on the upper side are filled with finely minced fish, while on the under side the cuts are filled with slices of ham. The whole fish is criss-crossed with fine strips of pork fat to resemble a net and then wrapped in pastry. It is placed in a low oven to roast. While the fish is roasting, it is basted with the pork fat and steamed inside the pastry. To serve, the pastry is removed and the fish is presented with a sauce of finely chopped ginger and vinegar.



Bird's Nest Soup (Yi Pin Guo)

In the Chinese language, this dish takes its name not from the ingredients but from the tableware in which it is served. It was presented to the family by the Qing Dynasty emperor Qianlong, and as a mark of respect and appreciation the dishes served in it go by the name of the gift. Bird's Nest Soup is prepared by separately stewing fine strips of chicken, fish maw, shrimp, sliced bamboo shoots, sea cucumber and mushroom. These are put into the pot in layers and the stewed swallows' nests placed on the top. Finally, the soup stock is added and the dish is now ready to serve.

Greetings for a Long Life (Wan Shou Wu Jiang)

To prepare this dish the swallows' nests should be separated by gently pulling them apart. Then, take 100g of good quality cooked ham; mince 50g of it and slice the rest. Dice 750g of cooked duck. Mince 100g of chicken and mix well with egg white, green onion, slices of ginger, wild peppercorns, salt and cooking wine. Grease a plate with some cooking oil and spread out the mixture in the form of a cake. Take a chopstick and scrape the first of the four characters, *wan* (ten thousand). In the grooves formed by the chopstick place the finely minced ham, then steam for eight minutes. Take from the steaming basket and cut around the outside of the character. Steam the diced duck and slices of ham for one hour and place the cut-out of the character on top, and surround with the tufts of the swallows' nests. The same procedure applies to the other three characters.

Translated by Chen Jiaji

Top to bottom: The dish Two Phoenix Hatched from One Egg, wines of Qufu and Confucius Mansion, and the Bird's Nest Soup (by Zhou Changfu)

Favourite Fare of the Heroes from *Outlaws of the Marsh*

In olden times in China, dog was eaten quite frequently. In fact, it is even quoted in the *Mencius*: "Chicken, pork and dog in season can make fine dishes, even for those aged 70 and above." During the Song Dynasty (960-1279), dog maintained its popularity, as is demonstrated in Chapter 4 of *Outlaws of the Marsh*: a monk by the name of Lu Zhishen, although forbidden to eat meat, succumbed to temptation at the sight and smell of dog meat stewing in the cooking pot as he entered a small inn.

Horses, too, were a common source of red meat in China. In the same novel, there are frequent references to the slaughtering of cows and horses for feasts. In Chapter 57, after a battle: "Among the three thousand armoured steeds sabotaged by barbed fences, a troop and a half were stripped of their armour and kept for consumption."

During the Song Dynasty, it was a custom to have soup at the beginning of the meal, even before any wine was drunk. This is described in Chapter 9, when Lin Chong joins Chai Jin for a drink: "Chai Jin stood up and raised his cup three times to show respect to his friend before sitting down to take soup together." Also in Chapter 14, there is another reference, when Lei Heng takes shelter at the mansion of Chao Gai and is invited to join the host for a drink. The host orders his servants to prepare food and wine, and serve soup before other courses. In Chapter 38, too, Song Jiang, Dai Zhong and Li Kui meet at a tavern called the Pipa Pavilion where they have spiced fish soup, again before drinking wine. It seems that it was a custom to partake of a course of soup before indulging in a glass or two of wine.

The novel has many references to the vessels used for drinking wine. It could be drunk from bowls, bottles, *jiaos*, which are horn-shaped vessels, *xuans*, which are wine-heaters and also barrels or kegs. Chapter 4 tells the tale of how Lu Zhishen twice created chaos on Mount Wutai and drank heavily afterwards. The first time, he drank a whole keg and the second time over ten bowls and a keg! In Chapter 13, when Wu Yong met the Ruan Brothers to canvass their support, "the four sat down and asked the inn-keeper to bring a keg of wine and put it on the table". Drinking wine by the keg sounds excessive, but at least the kegs must have been small enough so that they could be placed on a tabletop! In places in Zhejiang, people still use the same word for wine kegs made of tin or steel. This keg comes in half-kilo, one-kilo, 2.5-kilo and 5-kilo sizes.

Of the many different names of wine mentioned, the most peculiar has to be Tounao (Brain) Wine. According to an article in the *Yong Chuang* essays, a collection published during the Ming Dynasty (1368-1644):

> When friends come to visit during the winter months, the hosts would pour hot wine over meat, and serve it from a large bowl to their guests. The wine was called Brain Wine because of its warming and nurturing properties. A study of ancient practices showed that between the Winter Solstice and the season called the Beginning of Spring, generals and their soldiers would be rewarded with the wine as a manifestation of the care an ancestral leader should show for his subordinates.... During the Jingtai reign period (1450-1456), the wine was still popular among government officials and common people.

Brain Wine is still being served during the winter In Taiyuan, Shanxi Province. Nowadays, its ingredients include mutton, chopped lotus roots and millet wine. Pastries called *mao hezi* (Cap Cases) are eaten with the wine, and although it seems unappetizing at first, it is said amongst connoisseurs to have an acquired taste. There is another recipe for a gourmet version of Brain Wine which includes such ingredients as mutton, ginger, lotus root, yam and pickled chives.

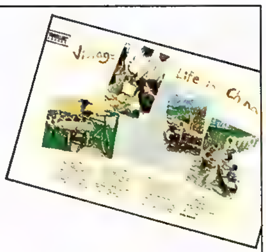
There are many references to tea-drinking and different varieties of tea in the novel. Some tea was served cold, yet called a soup. For example, in Chapter 24, when Wu Song meets Pan Jinlian at Mistress Wang's Teahouse, there is a reference to the cold tea called "plum soup". Other teas mentioned are ginger tea, although one cannot be sure whether it was the ginger tea as we know it today, harmonious soup and steeped broad-leafed tea.

In addition, there is mention of medicinal broth. In Chapter 21, Song Jiang is on his way to the city one morning, when he comes across Grandpa Wang, who earns his living by selling broth such as "Er Chen Soup". According to the *Mengliang Records* published during the Song Dynasty:

> In the morning one could see street hawkers selling a medicinal broth called Er Chen Soup, and also pills to sustain and regulate the internal energy of the body.

Although many delicacies can be bought from street hawkers today, it is unfortunate that medicinal broth is no longer available!

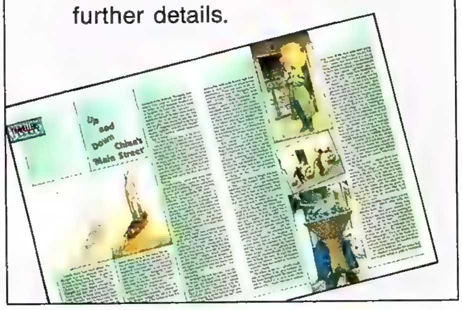
Translated by Ursula Yeung



Contributions Welcome!

Do you have a story to tell about your experiences in China? Do you have practical travel tips you would like to pass on to other travellers? Have you taken high-quality photographs which you feel other readers would appreciate?

We are always happy to receive such contributions and readers whose offerings we find we can use will of course be compensated accordingly. Please contact our Editorial Department for further details.



Newly Opened Places of Interest in Shandong Provinc

In Shadong Province, there are three distinct geopraphical areas for tourism. Lying to the west is the birthplace of Confucius and is naturally steeped in ancient culture; the middle is rich with interesting folk customs and the eastern part is the 3,000-kilometre coastline.

The Qiyuan Garden

The Qiyuan Garden was only built as recently as April 1990, but was constructed to serve a historic and biographical production of a television series called *Confucius*. The garden was built at Linzi, the site of the ancient capital of the State of Qi, and imitates the garden of the Spring and Autumn Period (770-476 B.C.). The site comprises of the city walls and gates, the palace, the residence of high officials, the city moat, which is about ten metres and spanned by a suspension bridge which allows for the passage of four horses at the same time. There is a battlefield close to the original battlefield with its beacon towers hidden in the wilderness. There is a barn, streets and houses, one of which is supposed to have been the residence of Confucius himself. This is all situated in a park in Linzi to the east of the city of Zibo, and can be reached by way of Jinan, Tai'an or Weifang.

The Sites of Liuquan

At Liuquan one can see the Exhibition Centre, the Fox-Fairy Garden, the Liuquan Spring and the tomb of Pu Songling, the author of the classic work *Tales of Liaozhai*. The Exhibition Centre is built in the style of the Qing Dynasty, and has two rooms in which are exhibited paintings in the Liaozhai style. The "Tale of the Fox-Fairy" is one of Pu Songling's stories, and the small garden is built in traditional Chinese style exclusively for the reconstruction of the scenes of the classic. It was in Liuquan that Pu Songling used to entertain some of his friends, for the natural spring water is said to have made wonderful tea. Pu also met and talked with many of the merchants and travellers passing through and in this way collected much material for his writing. He called himself the "Lay Buddhist of Liuquan". This area lies to the south of Zibo in Pujiazhuang of Zichuan District and can be reached from Jinan, Tai'an and Weifang.

The Residence of Wang Xizhi

Wang Xizhi lived during the Eastern Jin Dynasty (317-420) and was a famous calligrapher. His "running script" has been proclaimed "the best in the world". His residence has been under renovation since 1989, and now finally the pond, where Wang washed his ink-stone and where he watched geese swimming and practised his calligraphy, are open to public view. There is the study and the balcony on which the books were laid to air in the sun, exhibition halls, a waterside pavilion, a stele corridor and a stele pavilion. These classical gardens are situated in the city of Linyi and can be reached from Qingdao, Weifang, Zibo or Qufu.

Weifang Kite Museum

Weifang Kite Museum has been built recently to house precious kites from all ages and all nations. It has an area of 12,000 square metres with a peacock-green tile roof with a porcelain dragon perched on its ridge. The museum has one large exhibition hall of 1,600 square metres and ten smaller rooms. There is an audio-visual room which shows films to demonstrate the technique of kite-making, its history and development. There are also some films to be seen of international kite festivals which have been held in Weifang. The museum is located on the eastern bank of the Bailang River in the Weicheng District of Weifang City and can be reached from Zibo, Qingdao or Yantai.

Exhibition of New Year Wood-Block Prints

The village of Yangjiabu is one of China's three major producers of New Year wood-block prints, and its exhibition centre displays examples of the prints as well as holding workshops to demonstrate the technique. The centre houses some 600 pieces of work by local artists and can be found to the west of Hanting District in the city of Weifang, which can be reached from Zibo, Qingdao or Yantai.

Little Qingdao

Little Qingdao is a small island in the Bay of Qingdao just to the south of the city of the same name. Little Qingdao is an area of only 0.012 square kilometres and rises to seventeen metres above sea level. This tiny island can be reached by crossing a 450-metre embankment, which extends from Lu Xun Park. In 1990, the Germans built a 15.5-metre pentagonal lighthouse. As the island had been used by the Chinese, Japanese and the Germans as a strategic post, it has only recently been opened to tourists, and now there is a tea-house, a flower walk, a floating terrace and a fishing spot for everyone's enjoyment. Little Qingdao is best reached from Yantai or Weifang.

Dengzhou's Boat Museum

This museum is China's first boat museum. It is to be found at the foot of the northern Penglai Tower in Penglai City and was officially opened on May 25, 1990. On show are antique vessels and relics from all ages among which the most extraordinary is the Penglai Yuan Dynasty warship unearthed from the ancient port of Dengzhou. It is 286 metres long and 5.6 metres wide and has as many as fourteen chambers. It is the longest antique vessel ever discovered in China. Other items of interest in the museum are old Japanese coins, Korean porcelain of the I Dynasty, old cannons, anchors and anchor stones or killicks. The museum is located in the Penglai District of Yantai and can be reached from Qingdao, Weihai and Weifang.

Dongtianmen at Chengshantou

Chengshantou lies at the eastern tip of the Chengshan Mountains and is surrounded on three sides by sea on the eastern end of the Jiaodong Peninsula. And, so it earns its name Dongtianmen or Eastern Gate of Heaven. It is believed that Emperor Shihuang of the Qin Dynasty (221-207B.C.) ascended Chengshantou twice during his eastern inspection tours. It is an ideal spot for watching the sun rise as it faces nothing but water to the east. The nearest city is Rongcheng, 65 kilometres east of Weihai, and 175 kilometres from Yantai, and can be reached from these two places.

The Fahua Monastery at Chishan

This monastery has been well known for a long time in both Japan and Korea. It was built between 805 and 820 during the Tang Dynasty under the supervision of a Korean Master. It is also believed to have been the home of a Japanese Buddhist Master for two years and nine months during 839, when he visited China during the Tang Dynasty in search of Buddhism. In accordance with his Master's wish, a disciple built a copy of the Fahua Monastery in Kyoto. The original has since been destroyed and recently rebuilt, and was opened officially in May 1990. It is located in the township of Shidao in Rongcheng City and can be reached from Weihai, Yantai or Qingdao.

Translated by Chapman Lee

* * *

Shandong's Cities and Counties Open to Foreign Tourists

CITY	
Binzhou	濱州
Dezhou	德州
Dongying	東營
Heze	菏澤
Jinan	濟南
Jining	濟寧
Leling	樂陵
Linqing	臨清
Linyi	臨沂
Liaocheng	聊城
Qingdao	青島
Rizhao	日照
Tai'an	泰安
Weifang	濰坊
Weihai	威海
Yantai	烟台
Zaozhuang	棗莊
Zibo	淄博
COUNTY	
Boxing	博興
Cangshan	蒼山
Caoxian	曹縣
Chengwu	成武
Chiping	茌平
Dingtao	定陶
Dong'e	東阿
Dongming	東明
Feixian	費縣
Gaotang	高唐
Guanxian	冠縣
Huimin	惠民
Juancheng	鄄城
Junan	莒南
Juxian	莒縣
Juye	巨野
Linshu	臨沭
Linyi	臨邑
Lingxian	陵縣
Mengyin	蒙陰
Ningjin	寧津
Pingyi	平邑
Pingyuan	平原
Qihe	齊河
Qingyun	慶雲
Shanxian	單縣
Shenxian	莘縣
Tancheng	郯城
Wucheng	武城
Wudi	無棣
Xiajin	夏津
Yanggu	陽穀
Yangxin	陽信
Yinan	沂南
Yishui	沂水
Yucheng	禹城
Yuncheng	鄆城
Zhanhua	沾化
Zouping	鄒平

Train Schedules
Jinan—Shijiusuo

305 O	Train No. Station	306 O.
10:35	**Jinan**	16:44
11:43	**Tai'an**	15:40
12:18	**Ciyao**	15:00
13:14	**Yanzhou**	14:15
13:55	**Qufu**	13:15
14:23	**Sishui**	12:44
15:10	**Pingyi**	11:59
15:56	**Feixian**	11:11
17:01	**Linyi**	10:19
17:57	**Junan**	09:12
18:26	**Pingshang**	08:42
19:20	**Rizhao**	07:50
19:28	**Shijiusuo**	07:30

O. —Ordinary passenger train

Train Schedules
Beijing—Jinan—Shanghai—Fuzhou

65 Exp.	55/58 Exp.	45 Exp.	Train No. Station	46 Exp.	56/57 Exp.	66 Exp.
17:38	From Sankeshu	10:38	**Beijing**	05:45	To Sankeshu	15:30
19:27	10:37	12:27	**Tianjin West**	04:07	—	13:52
22:31	13:37	—	**Dezhou**	—	00:54	10:50
00:14	15:19	16:46	**Jinan**	23:50	23:11	09:09
01:19	16:23	—	**Tai'an**	—	21:51	07:54
02:35	17.38	—	**Yanzhou**	—	20:32	06:35
05:03	20.07	21:20	**Xuzhou**	19:24	18:18	04:20
07:28	22:30	23:44	**Bengbu**	16:58	15:41	01:13
10:33	01 02	02·18	**Nanjing**	14:32	13:09	22·29
10 43	02 01	—	**Zhenjiang**	—	11:54	21:59
To Nanjing West	03:04	04:08	**Changzhou**	12:34	10:55	From Nanjing West
	03 43	04:46	**Wuxi**	11:48	09:57	
	04·26	—	**Suzhou**	—	09:15	
	05:35	06:50	**Shanghai**	09:55	07:56	
		11:19	**Hangzhou**	06:10		
		15:14	**Jinhua**	02:32		
		19:14	**Shangrao**	22:37		
		21:37	**Yingtan**	20:22		
		01:37	**Shaowu**	16:32		
		04:22	**Laizhou**	13:44		
		05:11	**Nanping**	12:43		
		08:03	**Fuzhou**	09:38		

Exp. --Express

Flights to and from Jinan

Route	Days of Week	Dep.	Arr.	Flight No.
Beijing—Jinan	4 6 1 3 5	17:20 16:20	18:50 17:50	MU5148 MU5124
Jinan—Beijing	1 3 4 5 6	08:45	10:10	MU5123
Dalian—Jinan	4	13:10	14:30	CZ3652
Jinan—Dalian	4	10:45	12:15	CZ3651
Fuzhou—Jinan	2 4 7	13:40	18:40	MU5588
Jinan—Fuzhou	2 4 7	07:50	13:10	MU5587
Guangzhou—Jinan	3 7	13:35 14:10	16:00 18:15	CZ3509 MU5378
Jinan—Guangzhou	7	09:25	13:35	MU5377
Hangzhou—Jinan	2 4 7	15:50	18.40	MU5588
Jinan—Hangzhou	2 4 7	07:50	10:40	MU5587
Hefei—Jinan	7	14:30	16.10	MU5366
Jinan—Hefei	7	08:10	09:50	MU5365
Shanghai—Jinan	7 1 3 5	07:15 18:00	08:55 20:40	MU5531 MU5556
Jinan—Shanghai	7 1 3 5	19:00 07:50	20:40 10:30	MU5532 MU5555
Wuhan—Jinan	4 7	07:50 12:40	10:15 16:10	CZ3651 MU5366
Jinan—Wuhan	4 7	15:10 08:10	17:20 11:50	CZ3652 MU5365
Xi'an—Jinan	2 6	12:55	16:50	MU5230
Jinan—Xi'an	2 6	08:10	12:05	MU5229
Zhengzhou—Jinan	2 6	15:25	16:50	MU5230
Jinan—Zhengzhou	2 6	08:10	09:35	MU5229

(Valid Spring 1991)

Train Schedules
Jinan—Yanzhou—Xuzhou

313/312 O.	307 O.	269 F.T.	213/212 F.T.	103/102 F.T.	Train No. Station	104/101 F.T	214/211 F.T.	270 F.T.	308 O.	314/311 O.
From Qingdao			From Qingdao	From Qingdao		To Qingdao	To Qingdao			To Qingdao
13:23	08:34	18:50	23:22	21:34	**Jinan**	12:42	02:59	14:20	20:08	14:13
14:32	09.44	19:59	00:29	22:42	**Tai'an**	11:24	01:44	13:20	19:08	12:56
15:07	10:20	—	—	23:17	**Ciyao**	10:43	—	12:39	18:28	12:14
15:55	11:08	21:16	01:46	00:05	**Yanzhou**	09:58	00:25	11:55	17:43	11:28
16:19	11:32	21:41	—	00:28	**Zouxian**	—	23:59	11:26	17:16	10:59
16:53	12:06	22:16	02:36	01:02	**Tengxian**	—	—	10:51	16:41	10:22
17:26	12:46	22:49	03:09	01:35	**Xuecheng**	08:33	22:59	10:19	16:04	08:49
18:33	13:53	00:35	04:32	02:59	**Xuzhou**	07:34	21:57	09:03	15:00	08:25
		To Xi'an	To Wuchang	To Lanzhou		From Lanzhou	From Wuchang	From Xi'an		

F.T. —Fast through passenger train

O. —Ordinary passenger train

Train Schedules
Beijing-Jinan-Xuzhou-Nanjing-Shanghai

265 F.T.	251 F.T.	195/198 F.T.	161 F.T.	145/148 F.T.	135/134 F.T.	123 F.T.	119 F.T.	115/118 F.T.	109 F.T.	Train No. Station	110 F.T.	116/117 F.T.	120 F.T.	124 F.T.	136/133 F.T.	146/147 F.T.	162 F.T.	196/197 F.T.	252 F.T.	266 F.T
From Beijing South		From Shenyang	21:10	From Changchun	From Shenyang	From Tianjin	15:23	From Shenyang	12:31	**Beijing**	13:47	To Shenyang	11:40	To Tianjin	To Shenyang	To Changchun	18:25	To Shenyang		To Beijing South
01:25		–	23:14	11:39	05:32	09:28	17:28	04:20	14:44	**Tianjin West**	11:10	–	09:42	07:16	–	13:20	16:18	18:25		08:05
02:52		23:44	01:11	13:27	07:12	11:04	19:13	05:50	16:25	**Cangzhou**	09:18	23:20	07:57	05:32	22:25	11:39	14:31	16:48		05:13
04:43		01:33	03.02	15:32	09:10	12:56	21:06	07:45	18:20	**Dezhou**	07:44	21:45	06:14	04:06	20:42	10:03	13:05	15:22		03:37
06:34	22:59	03:47	04:55	17:30	11:12	14:53	22:49	09:55	20:39	**Jinan**	05:52	19:45	04:31	02.23	18:30	08:13	11:15	13:31	14:50	01.45
07:39	01:02	04.55	06:03	18:35	12:21	16:05	23.58	11:03	21:48	**Tai'an**	04:36	18:23	03:12	01.04	16.50	06:48	10:00	12.16	13 44	00.27
08:55	02:52	06:11	07:27	19:51	13:38	17:22	01:17	12:24	23:03	**Yanzhou**	03:07	16:55	01:50	23:40	15:13	05.10	08:43	10 57	12 16	23:02
–	03:21	–	07:52	–	14:02	18:05	01:43	To Jining	–	**Zouxian**	02:38	From Heze	–	23:13	14:44	04:42	08:16	10:30	11:48	22:35
10:18	05:05	–	08:59	–	15:09	19:15	02:42		00:28	**Xuecheng**	01:30		00:32	22.14	13:50	03:33	07:19	–	10:39	21:29
11:25	06:44	08:49	10:24	22:22	16:33	20.37	04:03		01:50	**Xuzhou**	00:28		23:15	21:09	12:31	02:29	06:16	08:35	09:33	20:25
	10:12	11:50	13:10	01:15	19:58	23:18	06:40		04:30	**Bengbu**	21:23		20:37	18:14	08:43	23:38	03:24	05:50	05:30	
	13:48	14:42	16:05	04:16	22:55	02:33	09:50		07:33	**Nanjing**	18:46		17:55	15:12	04:30	21:00	00:34	02:53	02:19	
	14:47	15:40	17:05	05:17	00:02	03:33	10:49		08:36	**Zhenjiang**	17:19		16:42	12:54	03:14	19:36	23:19	01:33	01:07	
	16:02	16:49	18:19	06:20	01:18	04:35	11:54		10:45	**Changzhou**	16:14		15:38	12:49	02:09	18:29	22:13	00:33	23:59	
	16:44	17.27	18:58	06:59	01:57	05:18	12:32		11:26	**Wuxi**	15:09		14:51	11:56	01:26	17:46	21:14	23:49	23:17	
	17:27	18:11	19:43	07:49	02:40	06:01	13:18		12:09	**Suzhou**	14:25		14:10	11:07	00:44	16:38	20:35	23:08	22 26	
	18:43	19:32	20.52	09:17 (Shanghai West)	–	07:22	–			**Shanghai**			–	09:30	–	15:16 (Shanghai West)	19:10	21:42	21:08	
					09:50		19:08			**Hangzhou**			08:44		17:20					

Hotels and Guesthouses at Mt. Sanqing in Jiangxi

Name	Address
***Shangrao Hotel**	66 Zhongshan Road, Shangrao
***Xiangboqiao Hotel**	Entrance to southern Mt. Sanqing
Rishang Villas	Tianmen Peak, southern Mt. Sanqing
Sanqing Guesthouse	Sanqing, Yushan County
Sanqinggong Guesthouse	Inside the Sanqing Palace, Mt. Sanqing
Tiyunling Guesthouse	Southwestern Mt. Sanqing
Shuangxi Guesthouse	Eastern Mt. Sanqing
Yushan County Guesthouse	County town of Yushan
Yushan Hotel	County town of Yushan
Dexing County Guesthouse	County town of Dexing
Dexing Hotel	County town of Dexing

*Hotels with better facilities

Tree Peonies of Heze

According to the book on China's garden flowers published over ten years ago by the staff of Beijing's Chinese Academy of Forestry Sciences and Shanghai's Administrative Bureau of Gardens and Parks, the twelve most important flowers of China are peony, plum blossom, Chinese rose, camellia, rhododendron, wintersweet, crysanthemum, orchid, narcissus, gladiolus, carnation and lotus. Even though this may not be the exact order of preference to be agreed on by everyone, the peony is always regarded by the Chinese as the 'King of Flowers''.

It is believed that the shrub or tree peonies of the world are derived from *Paeonia suffruticosa*, a native of China. All tree peonies are referred to as *mudan* in Chinese, *Paeonia suffruticosa* in Latin and simply "peony" in general English translation.

China *mudan* originated in the Qinling Mountain region in the country's northwest, where they still grow in the wild. With big, magnificently coloured flowers, the *mudan* is particularly suitable for cultivation for gardens and parks where it is extensively grown. Apart from the flowers, one of the main reasons for extensive cultivation is the root bark of the plant which, after being treated, can be used as a Chinese medicinal ingredient with cooling and tranquilizing effects.

A long history of cultivation and are has seen the flower distributed widely over northern and central China.

Southern China, hot with lots of rain, is not a good place for the flower which favours cool, crisp summers and winters which are not too cold, with a moderate amount of rain and abundant sunlight.

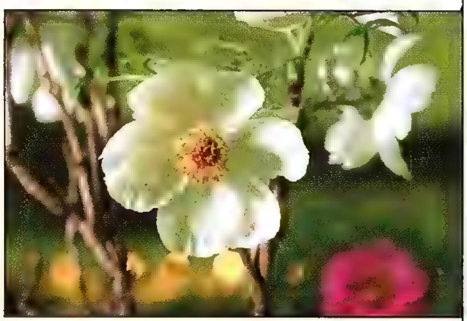
The best and the largest of China's tree peonies are found in Heze in southwestern Shandong Province and Luoyang in Henan Province. Heze has been famous for its peonies for at least four hundred years when it was known as Caozhou. Even now the flower is often referred to as the "Caozhou *mudan*''. From around the years 1522-1566 during the Ming Dynasty, large numbers of tree peonies were being cultivated. A historical record on Caozhou's peonies says: "By the Ming Dynasty, the *mudan* of southern Caozhou were the best throughout the country.'' The flower saw even more glorious days during Qing times when there were once several peony gardens. In his famous collection of ghost stories, *Tales of Liaozhai*, the late Ming early Qing writer Pu Songling (1640-1715) mentions: "Caozhou's *mudan* are the finest in the land of Qi and Lu.''

The peony garden in Heze (by Pang Shouyi)

According to the annals of Heze: "There were over one hundred varieties each of *mudan* and *shaoyao* (Chinese herbaceous peony *Paeonia lactiflora*) planted by the local people often covering a few thousand *mu* (about 200-400 hectares). The cultivation of the flower brought much bigger profits than that brought in by the sale of grain. Every year during midspring when the flowers were in full bloom, they strectched for a long way east of the county town. The sight was as beautiful as morning or evening glow. And after every autumn, the local people would transport the flowers southward by sea to Fujian and Guangdong or northward to the capital and bring home rich profits.''

Later, however, floods and other natural disasters and heavy taxes contributed to reducing the sales of the tree peonies and most farmers turned to growing crops instead. By the forties, the cultivation area of the tree peony had shrunk to less than seven hectares.

The flowers gradually made a comeback and by 1976, the cultivation area expanded to over two hundred hectares and the number of varieties to more than three hundred. By now, over five hundred varieties are cultivated on over three hundred hectares of land. The major cultivation areas are to be found in the villages northeast of the city of Heze. In one of the villages, Zhaolou, there used to be a couple of huge tree peonies that were over two hundred years old and dubbed "Kings of *mudan*'' by the local people. Every year in April, when the rouge-red flowers bloomed, people even came from faraway places to admire them. Shortly after the Revolution of 1911, the head of the Heze garrison foribly bought the trees to present to Yuan Shikai who was making plans to become emperor. The trees were first taken to Beijing and then to Yuan's resident in Anyang of Henan Province. Sadly, these peonies which had been cultivated over two hundred years by generations of this Zhaolou family died shortly afterwards.



As in the past, Heze remains one of China's major suppliers of tree peonies and by now the flowers has been transplanted to almost every major city in the country. But, Heze is still one of the two best places in China to see *mudan*. A centre called the "*Mudan* Garden of Caozhou'' had been set up in the area. Covering over 66 hectares, it is a base for production and research as well as the best place to go and admire the flower.

The most suitable time to go there is around the Grain Rain day which is usually the 20th of April when most of the tree peonies are in full bloom. Some of the varieties flower as early as the 15th and some others as late as the 26th. The entire period lasts for about twenty-five days. In order to be able to provide flowers for the Chinese New Year festival, which is around February, growers have been cultivating *mudan* in greenhouses and presenting us with what they call the "winter *mudan*''.

Photos by Hua Min

NEWS

Foreign Tourists on the Tuotuo River

A little town along the Tibet-Qinghai Highway close to the source of the great Yangtse River has become a much-appreciated stopping-place for travellers. One can pause to think about the hundreds of small streams which join to make the Yangtse River. The Yangtse Source Hotel is situated on the Tuotuo River in the most magnificent countryside surrounded by snow-capped mountains. Amongst its guests, there have already been more than 200 French, German and American tourists travelling through this out-of-the-way region.

A Trip Through Hunan, Hubei and Jiangxi

The three provinces of Hunan, Hubei and Jiangxi have promoted a new tourist trip called "one river, two lakes and three pagodas". This comprises a boat trip on the Changjiang (Yangtse River) to the Three Gorges, then to the two lakes, Poyang in Jiangxi Province and Dongting in Hunan Province, and then to the three towers : Tengwang in Jiangxi Province, Yueyang in Hunan Province and Huanghe, the Yellow Crane of Hubei.

Trips in Guangxi Province

The travel office of Guangxi Province have launched two new programmes this year: the Fourth National Athletic Meeting for Minorities and a visit to the Sino-Vietnamese border. The costumes and dances of over fifty minorities, and the specialities of their cuisine can be sampled in the town of Nanning.

Also, the travel office of Guilin has organized a one-hour helicopter trip to view the landscape of Guilin and Yangshuo from the air.

Chinese VIP Club

A VIP club of hotels has been established recently at the Dongfang Hotel in Guangzhou. Here is the list of seventeen members: Beijing Hotel, Jinjiang Hotel (Chengdu), Dalian Regent Hotel, Lakeside Hotel (Fuzhou), Dongfang Hotel (Guangzhou), Ronghu Hotel (Guilin), Hotel Concourse (Hong Kong), Jinling Hotel (Nanjing), Jinjiang Hotel (Shanghai), Golden Gulf Hotel (Shantou), Shenzhen Bay Hotel, Astor Hotel (Tianjin), People's Hotel (Xi'an), Xiamen Mandarin, Shijingshan Tourist Centre (Zhuhuai), CTS (Hong Kong) and the International Shunren of Taiwan. The club has been established to promote co-operation between hotels and to offer the guests and clients a network which covers the majority of China.

1992 Beijing Golden Year for Tourism

The tourist authorities have declared that 1992 will be the Golden Year for tourist trips to Beijing. The aim is to promote the tourist industry by offering services of the best quality and organizing new trips and activities. They will include tours from Beijing to Inner Mongolia, Beijing to Chengde, Beijing to Taishan, bicycle tours, a week of Chinese cultural events, Beijing International Beer Festival, Beijing Cultural Festival, Cultural Festival of Friendly Cities, the Yanxiang Philatelists' Centre, the hunting grounds at Miyun, etc. On top of all this, the hotels will be offering most attractive prices during the whole year of 1992.

New Places Open for Tourism

There are now a total of 733 towns and districts open to foreign tourists with the addition of 44 new places (39 counties and 5 cities).

The cities of Binzhou, Heze, Leling, Liaocheng and Linqing are open in Shandong Province, and elsewhere the following counties have been added to the list: Boxing, Cangshan, Caoxian, Chengwu, Chiping, Dingtao, Dong'e, Dongming, Feixian, Gaotang, Guanxian, Huimin, Juancheng, Junan, Juxian, Juye, Linshu, Linyi, Lingxian, Mengyin, Ningjin, Pingyi, Pingyuan, Qihe, Qingyun, Shanxian, Shenxian, Tancheng, Wucheng, Wudi, Xiajin, Yanggu, Yangxin, Yinan, Yishui, Yucheng, Yuncheng, Zhanhua and Zouping.

New Highways

The section of highway 71.7 kilometres between Tianjin's Yangcun Village and Beijing has now been opened. This is a part of the highway between Beijing and Tanggu which connects the capital to Xingang Port of Tianjin. It is 142.69 kilometres long and has a speed limit of 120 kph.

The highway from Wuhan, capital of Hubei Province, to Huangshi in the east of the province is about to go into service. This highway is 70 kilometres long with a speed limit of 100 kph.

Artifacts Excavated from Zhou Dynasty Tombs

Archaeologists from Henan have excavated more than 4,800 artifacts from four tombs from the Western Zhou Dynasty (c. 1100-771 B.C.). The tombs are situated near the village of Shangling in Sanmenxia in the centre of the province of Henan. The artifacts include bronze vessels, iron, gold and stone utensils, earthenware and jade ornaments.

One of the most beautiful pieces to be uncovered is a sword of iron with a bronze hilt. A set of eight engraved bell-chimes has also been discovered. It is the only complete set of the period.

Weifang's International Kite Festival

The eighth international festival of paper kites will take place from the first to the tenth of April at Weifang in Shandong Province. The first festival was held in 1984 and attracted the best paper kites from all over China and other countries. There will be numerous activities and contests on the programme and the best kites will be displayed in the Kite Museum in Weifang.

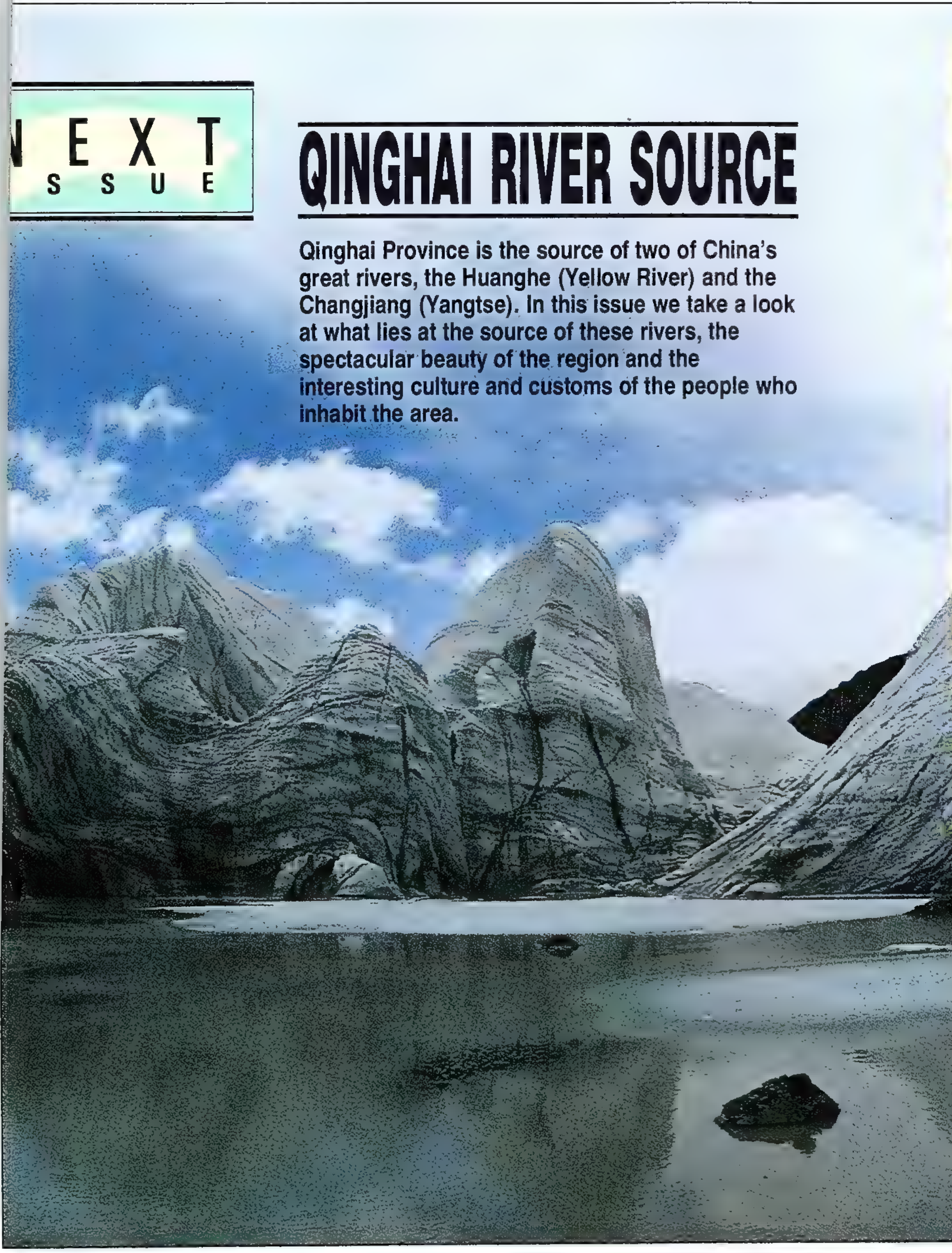
Museum to the Memory of Zhou Enlai

A museum to the memory of the Chinese Premier Zhou Enlai (1898-1976) is under construction in Huai'an in the province of Jiangsu. Situated close to the childhood home of Premier Zhou, the museum displays photographs, letters, documents and personal memorabilia of the former premier. It is expected to open 1 July.

NEXT
SSUE

QINGHAI RIVER SOURCE

Qinghai Province is the source of two of China's great rivers, the Huanghe (Yellow River) and the Changjiang (Yangtse). In this issue we take a look at what lies at the source of these rivers, the spectacular beauty of the region and the interesting culture and customs of the people who inhabit the area.



- Exploring the Source of the Changjiang
- The Spectacular Event of the Tibetan Horse Race Festival
- Tracing the Cultures of the Upper Huanghe
  - Bronzeware at Chalang Temple, Darlag
  - Buddhist Pagodas at Baima
  - The White Jade Temple at Jigzhi
  - Traditional Tibetan Art at Lower Wutun Lamasery
  - The Art of Sorcerer's Dance Masks at Ta'er Temple
  - Ming and Qing Scroll Paintings at Xilai Temple
  - The Painted Pottery of Liuwan

Antique Pottery on Display at Xi'an

The Shaanxi Provincial Museum in Xi'an has put on an exhibition of the most beautiful pieces of ceramics, porcelain and earthenware originating from Yaozhou, one of the six most famous ancient porcelain kilns. On display for the first time are superb examples of celadon, earthenware with three-colour glazes and blue and white kitchenware which have been selected from among the relics unearthed since the 1950s.

The exhibition will continue through June, and then will go on an exhibition tour abroad.

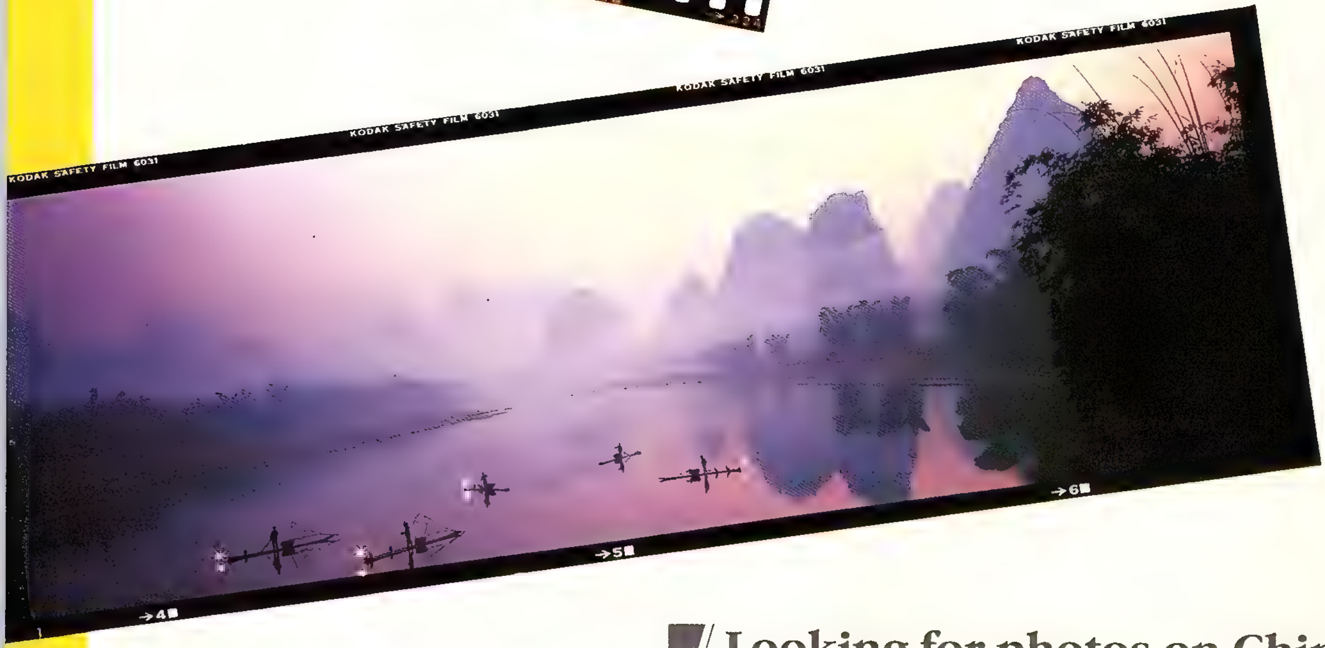
Dongguang Buddha Rejuvenated

The Buddha of Dongguang in the town situated to the south of Beijing on the Grand Canal in the province of Hebei, was first cast in the year 279. The largest iron Buddha in China, it is a representation of Sakyamuni in the seated position. The Temple of the Iron Buddha was constructed at the beginning of the fifteenth century in order to house the statue. A sum of 560,000 yuan has been spent to recast the statue which had fallen into bad repair. The statue measures 8.24 metres high and weighs more than 48 tons.

Tea Festival in Hangzhou

The first festival of tea culture will take place in Hangzhou, the capital of Zhejiang Province from 24 to 30 April.

Tea dates back more than 5,000 years in China, and today Zhejiang is responsible for one quarter of the national production. The festival will present numerous displays on the origins, culture and different varieties of tea and teasets used during the different periods of Chinese history. Also on view will be many examples of tea services dating from the different dynasties and also the evolution of the tea ceremonies in China, Korea and Japan.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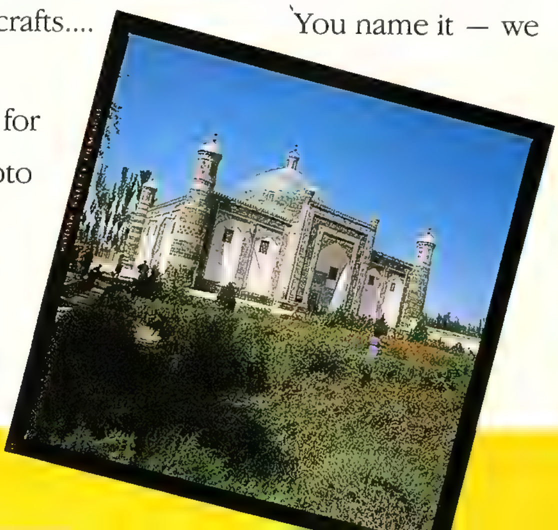

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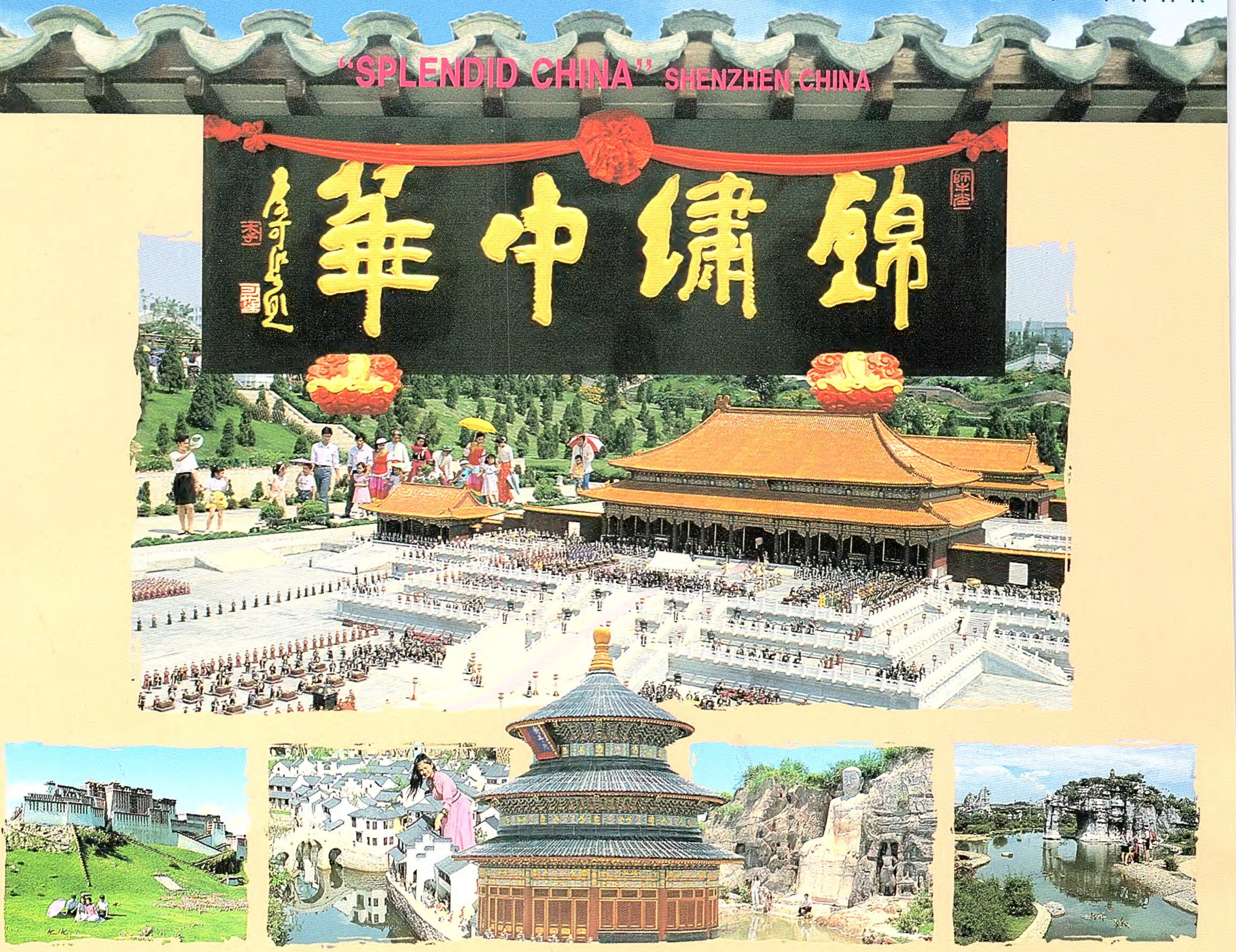

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